

JOHN AZZOPARDI - MATTEO SANSONE

ITALIAN AND MALTESE MUSIC
IN THE ARCHIVES AT THE
CATHEDRAL MUSEUM OF MALTA



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External views of the Cathedral, Malta

(Reproduced from Denis De Lucca, "Mdina: A History of its Urban Space and Architecture", Said International, Malta, 1995)

THE MUSIC ARCHIVES OF THE MDINA CATHEDRAL MUSEUM

VOLUME I

JOHN AZZOPARDI – MATTEO SANSONE

ITALIAN AND MALTESE MUSIC IN THE ARCHIVES AT THE CATHEDRAL MUSEUM OF MALTA

*John Azzopardi
25.11.02
for Theresa Vanni
with compliments*

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MALTA 2001

THE MUSIC ARCHIVES AT THE MDINA CATHEDRAL MUSEUM

Publications of the Hill Monastic Manuscript Library,
St John's University, Collegeville, Minnesota, USA
in collaboration with
The Cathedral Museum, Mdina – Malta

Vol. 1

John Azzopardi – Matteo Sansone

Italian and Maltese Music in the Archives at the Cathedral Museum of Malta, Malta, 2001

ISBN: 99909-51-11-X

Vol. 2

Franco Bruni

The Vella Composers. Dr Giuseppe Vella (1827–1912) and his sons

Alberto (1866–1931), Luigi (1868–1950) and Paolo (1837–1948), Malta, 1997

ISBN: 99909-51-02-0

Vol. 3

Marcel De Gabriele – Georgette Caffari

Carmelo Pace, A Maltese Composer. Thematic, annotated and illustrated Catalogue of Works, Malta, 1991

ISBN: 0-940250-64-0

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ISBN: 99909-51-11-X

Printed in Malta by P.E.G. Ltd, San Ġwann

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FOREWORD

Thirty years ago the musical archives of the Cathedral were completely unknown to musicologists. Today these archives are researched by scholars in and outside Malta for their studies, by students for their dissertations and exercises in old music editing, by music directors for revival concerts and by music publishers for recordings. This is all due to the initiative of the Cathedral Chapter and the Cathedral Museum Committee who have opened and promoted these archives to several musicologists who have in various ways assisted by sending their students and directed their research, and to music directors who were keen on promoting Malta's musical heritage by editing and performing unknown works by Maltese composers. The authors of this publication would like to acknowledge the benefits of all these promoters.

This publication consists of two parts: a number of studies and a handlist. The first two studies of Part I, by Mgr John Azzopardi, were completed in the past two months; they offer a brief description of the archives as augmented by the latest donations and a brief history of the *cappella di musica* in the light of the latest research, including the various publications of Dr Franco Bruni. Chapters three and five by Dr Matteo Sansone, analyse the 17th and 18th century contents of the archives while chapter four, by the same author, studies Azopardi's treatise *Il Musico Pratico*. These last three chapters were written several years ago when Dr Sansone was active in Malta lecturing in the Department of Italian at the University and keenly researching the archives. Since then Azopardi's treatise has been studied by O. Brantley Adams in a published dissertation (1991) and by Dr Spiridione Buhagiar in two, so far unpublished, dissertations (1988 and 1999). Mro Buhagiar has recently taken on the position of *maestro di cappella* that was once held by Francesco Azopardi. Let us hope that he will also publish his dissertation. Notwithstanding that their studies were written years ago, the authors of this publication feel that they are still valid today and deserve to be published. They would also like to thank two musicologists who have kindly read through the five studies of Part I and made valuable suggestions; these are Mr Joseph Vella Bondin for chapters one and two and Dr Jeffery Kurtzmann for chapters three, four and five.

The handlist (Part II) is here included to support the contents of the studies forming Part I of this publication. It was completed years ago together with the studies of chapters 3, 4 and 5. For a detailed catalogue the reader is referred to Dr Franco Bruni, *Stampe Musicali italiane alla Cattedrale di Malta*, Malta 1999 for the Printed Works, and to the entries on csbsjv.edu/hmml/centers/malta/mdina.html (the website of St John's University, Collegeville, Minnesota) for the Music manuscripts.

PREFACE

The more majestic stone edifices – such as theatres – resemble at times giant musical instruments; even more so are the churches that regulate the tempo of life in the towns and the countryside with their ringing bells, their organ-playing and singing. The building itself acts only as a support for the belfries and a resounding hollow for voices and instruments.

At the heart of every cathedral was to be found the chapel or *cappella*, understood as a *schola cantorum*. Although sited at the southern-most tip of Europe, the musical cappella of the Cathedral of Malta performed its *sacri concerti* in the very best European tradition during the seventeenth and eighteenth centuries – which one can describe as its golden age. The richness of its repertory is borne out by many surviving musical prints and manuscripts. They are all listed in the following pages according to modern bibliographical methods, and with detailed information.

To the merit of the authors of this book, they have rediscovered and catalogued all that valuable music after putting it in order for the scrutiny of scholars. It is a notable event, even sensational, both because Malta has remained nearly unknown to musicology, without any of its archives figuring in the repertories of musical bibliography; and also because the Mdina Cathedral's collection of old music is without doubt the most important that has been preserved south of Naples.

One hundred fifty-nine musical prints have been preserved there; the oldest being Claudio Merulo's fourth book of *Messe d'intavolatura d'organo* (Venice, 1568), followed by Giulio Oristagno's *Responsoria Nativitatis et Ephiphaniae Domini quae quatuor vocibus concinnuntur* (Palermo, 1602); the most recent is the unicum of the *Mottetti a una, due, tre e cinque voci* (Rome, 1698) by Alessandro Melani, the very first to compose a melodrama on the myth of Don Giovanni and his "convitato di pietra". But the major portion of these books fall in the six decades around the mid-century. They supply us indeed with the repertory of the Malta Cathedral chapel between the years of 1620 and 1680.

The value of this collection stands enhanced on account of the substantial number of unique copies it contains, among them works by Sicilian authors whose memory has been lost:- such as Corrado Bonfiglio, chapel-master of the senate of Noto, and Andrea Rinaldi, who was formerly chapel-master in the Malta Cathedral and then at the Cathedral of Syracuse, his native town. Rinaldi's *Mottetti concertati a due, tre e quattro voci* were published in Palermo, as were most of these unique copies. The other Palermitan prints contain works by Vincenzo Amato, Vincenzo D'Elia, Mariano di Lorenzo, Antonio La Greca and Giulio Oristagno – reported by Mongitore at the beginning of the eighteenth century, but otherwise lost – and moreover works by Giovanni Battista Fasolo and Bonaventura Rubino.

Yet the oldest manuscripts are two antiphoners in late Aquitanian notation of the 12th–13th century: the puncta (lozenge-shaped in the earlier codex, square and larger in the later) are usually on a staff of one ink line and three dry-point lines. In addition there are six large illuminated parchment choral books of the 16th century.

PREFACE

The other manuscripts have preserved a large number of compositions by Maltese, Sicilian and Italian composers from the 17th to the beginning of the 19th centuries. Among these are seven pieces by Giacomo Carissimi, three of which are not otherwise preserved.

Among the manuscripts there is a small collection of works by Vincenzo Amato, the most important Sicilian composer of his time – the uncle of Alessandro Scarletti and maybe his first musical teacher – among which is the famous “Passion according to Saint John”. This work had a truly singular success, remaining in the liturgy of Sicilian chapels continually for three centuries, in fact, until a few decades ago. We even have a report of its performance at Mayenne a few years before the outbreak of the French revolution. The other manuscripts of this work that have reached us are in fact late copies: the one at the Palermo conservatory – datable to the end of the 18th century – contains only the music for the evangelist (soprano) and for Christ (basso). The other, at Palermo too, is kept by Roberto Pagano – who identified with certainty the author of this anonymous Maltese manuscript. The role of the evangelist is here assigned to a tenor, while the polyphonic sections for the “turba” were “composed by the maestro Ignazio Schiavo in the year 1889”. In yet another manuscript, also in the Pagano collection, the same music has been adapted for a parallel “Passion according to Saint Matthew”. Other XIX century manuscripts, newly discovered at Monreale, near Palermo, contain both these Passions. But now we have the 17th century manuscript at Mdina, which preserves the entire authentic score by Amato: here we find the recitative melodies of the Evangelist and Christ (tenors), of Pilate (contralto), and four-voice polyphony for the “turba”. The Maltese manuscript does not bear the author’s name, but the melodies for Christ and the evangelist are nearly identical to those found in the manuscripts at Palermo. The basso continuo agrees too, although it has passed through a process of modernization in the Palermitan manuscripts.

No wonder we find some stanzas from Torquato Tasso’s *Gerusalemme Liberata* among the Maltese musical manuscripts. Tasso was a national prophet in Sicily, at the very frontiers of Christendom against Islam. The printer of the senate of Palermo, Giovan Battista Maringo, published many books of polyphonic madrigals on Tasso’s poems in the first decade of the 17th Century. Antonio il Verso, the eminent Palermitan composer, set two books of madrigals on Tasso’s poem, apart from six cycles from the *Gerusalemme* that feature in another four of his madrigal collections, which total twenty-three books. At Mdina we now find from the great Tassian poem, the *Dialogo di Sofrania et Olindo*, beginning with *Poscia che’l re crudel* (eleventh stanza in the second canto), set for four voices and basso continuo by Don Francesco Fiamengo. Of this Messanese priest we previously had only one book (incomplete in one section) of *Pastorali concertati al presepe co’ responsori della sacra notte del Natale di Nostro Signore, a due, tre, quattro, cinque e sei voci, co’l basso continuo, opera terza* (Venice, 1637), a book of *Cantate a tre voci* (Messina, 1632) and one of *Messe concertate* (1636 or 1637), besides information about this two earlier works, now lost.

As regards the Maltese musicians, many of their works are kept at the Mdina Cathedral Museum – in fact, there are works of whole dynasties of composers, such as Balzano, Zerafa, Bugeja, Nani, Vella, Camilleri and Scicluna composers, from the 17th to the 20th century.

Malta was part of the Kingdom of Sicily from 1091 to 1798. The musical *cappella* of its Cathedral during its golden age was one of the best Sicilian *cappelle*. Now it is the only

PREFACE

one whose musical archives have been preserved – besides the nearly complete administrative records.

Much work awaits musicologists, especially Sicilians. The project for publishing the corpus of *Musiche Rinascimentali Siciliane*, which was planned to contain some sixty volumes has suddenly grown by another dozen. Fortunately considerable progress has been achieved in recent years in the study of the history of music in Malta and its very close ties with Sicily and Naples.

Paolo Emilio Carapezza
Director of the Institute of Musicology,
University of Palermo

ABBREVIATIONS

Archives

AAM	Archiepiscopal Archives of Malta
ACM	Archives of the Cathedral of Malta
AIM	Archives of the Inquisition of Malta
AOM	Archives of the Order of Malta
CEM	Curia Episcopalis Melitensis
NAM	National Archives of Malta
NAV	Notarial Archives, Valletta
NLM	National Library of Malta

Collections

Dep.	Depositeria
Proc.	Processi criminali
Misc.	Miscellanea
Reg.Del.Cap.	Registrum Deliberationum Capitularium

A	Alto, contralto	obl.	obligato
ant.	Antiphon	off.	offertory
B	Bass	org	organ
Bc	basso continuo	Pr.	printed work (refers to Mdina Musical Archives)
Br	Baritone	ps.	psalm
cant.	canticle	resp.	responsory
canz.	canzonetta	rip.	ripieno
cb	contrabasso	S	Soprano, Superius, Canto
cemb.	cembalo	s.d.	sine data
ch.mas	chapel master, maestro di cappella	seq.	Sequence
cl	clarinetto	s.n.	sine nomine, sine numero
com.	compieta	strings	in Azopardi's and Zerafa's manuscripts = 2 vl, vlc, cb
conc.	concertato	T	Tenor
cnto	cornetto	Tr	tromba
cor	corno	Trb	trombone
dial.	dialogue, dialogo	vl	violin
fag	fagotto	vla	viola
fl	flauto	vlc	violoncello
in. vs.	introductory verse	vita	violetta
madr.	madrigal	*	this sign in the Handlist denotes a unique printed work or a unique edition or a work with one or more unique parts
mot.	motet		
mS	Mezzo soprano		
MS	manuscript		
ob.	oboe		

THE AUTHORS

JOHN AZZOPARDI is the Curator of the Mdina Cathedral Museum and the Wignacourt Collegiate Museum in Rabat. He is the author of various publications on history and especially art history, music and the archives. He also edited and contributed in a number of exhibition catalogues.

MATTEO SANSONE Ph.D.(Edin.) is an expert on operatic literature and his special field is late nineteenth-century Italian opera on which he has published several studies. He runs the opera courses at the British Institute of Florence. He was active in Malta as lecturer in Italian at the University between 1978 and 1980 when he researched the musical archives of the Cathedral.

PART I

STUDIES

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CHAPTER I

THE MUSIC ARCHIVES AT THE
CATHEDRAL MUSEUM, MDINA-MALTA
Their Contents, Provenance and Study

JOHN AZZOPARDI

A collection of music scores extant for many years in the Mdina Cathedral Sacristies was transferred to the baroque palace of the Old Seminary in 1968 prior to its official opening on 4 January 1969 as the Cathedral Museum. The collection now forms part of the rich, multiform archives preserved there and available for research¹.

On their transfer, the scores were re-classified by composer². During the course of this demanding exercise, works by Maltese composers, whose names had been completely forgotten, came to light. Among these were the two oldest extant compositions by identified Maltese composers, both chapel masters of the Cathedral, namely the motet *Beatus Vir* dated 1652 and some psalms by Giuseppe Balzano and the motet *Venite Omnes* dated 1680 by his brother Domenico³.

A number of initiatives were immediately taken by the Museum to evaluate and make known the scores; these included research on unknown and less familiar composers, exhibitions of selected scores, revival concerts of edited works, lectures and documentary exhibitions on the life and works of some of the more important composers.

The end result was extremely rewarding.

Private collectors started to donate scores in their possession, often amounting to substantial collections, to the archives. Local and foreign scholars discovered that the manuscript and old printed scores which formed part of the collection contained unsuspected uniques and shed light on musical activity not only in Malta but also in Italy and especially in Sicily. International musicologists began to research the archives, publishing information about them abroad⁴ and sending their students to prepare dissertations on the available material. The microfilm project initiated in 1973 jointly with St John's University, Minnesota, facilitated the study of the scores outside Malta.

The advantage of having, concurrently with the music scores, ample historical documentation in the museum archives on the running of the Mdina Cathedral *cappella*

1. The suggestion had been made by Chev. Vincenzo Bonello.

2. The original arrangement was by subject (masses, vespers, hymns, antiphons, etc.) As these archives had not been in use for many years, and were conserved in heaps with hardly any order, it took some time and effort to organize them. At the Cathedral, these archives were under the custody of the music deputies, not the archivist.

3. No mention of these two composers could be traced in any of the available literature on Maltese music written up to then.

4. Cfr Paolo Emilio Carapezza, "La Sicilia ritrova a Malta le sue musiche" in *L'Ora*, Palermo, 7 July 1979.

di musica over a period of four centuries increased the importance of the collection. It was soon realised that historically the *cappella* was one of the most important south of Naples. Various studies have now been published, not only on the collections but also on the cappella. The cappella and its archives have featured as a theme in seminars and international conferences⁵.

Composer Carmelo Pace (1906-1993) after donating all his works, instituted a Foundation, under the care of the Museum, for the continued promotion of his music. A major initiative was the production of CDs featuring the performance of works in the archives by International Childrens' and other Choirs, by Studio SM of Paris and other organizations in collaboration with the Cathedral Museum⁶.

The music archives can be grouped into three categories: Choral Books, Printed Works and Manuscript Scores. These are available as originals and also on microfilm as part of a bigger collection which includes scores conserved by Religious Orders, Parishes and private owners. Available handlists and catalogues complement the collection.

CHORAL BOOKS

The antiphonaries

The oldest works in the archives are **two antiphonaries**, marked A and B, on parchment written in Aquitanian notation on a staff of one red and three dry-point lines. Unfortunately they are incomplete. Codex A starts with the Fourth Sunday of Lent while codex B does not have the Common of the Saints or the Liturgy of the Dead.⁷ Both have decorated initials; Codex B has 51 of these, coloured in red and bluish green⁸.

The provenance of these two codices is unknown. There is a clear indication however that they belonged to a religious Congregation that recited nine psalms instead of three during Easter Week⁹. An early reference to these codices may be traced in the oldest extant inventory of the Cathedral Library, registered in the Acts of Notary Bonaventura de Bonetiis of 19 April 1543¹⁰ as well as in the Angevin inventory of the chapel of St Mary, in the *castrum maris* of Birgu, dated 1274¹¹. This is clear proof of their great antiquity.

Though mentioned in a few publications of a rather popular character, these codices have only recently attracted the attention of music palaeographers.

Peter Jeffery of Princeton University, New Jersey, in a study published in 1979 wrote

5. Italy (Naples, Palermo, Caltagirone), U.K. and the U.S.A .
6. Cfr Appendix 8.
7. Some of the missing pages may have been utilised as backing material for the repair of other choral books in Malta. A choral book at St John's Co-Cathedral Museum was repaired with leafs written in a similar notation. The recovery of these pages through a proper restoration is worth considering.
8. For a comparative list of the contents of these two unpublished antiphonaries see appendix 1.
9. Cfr J. Azzopardi, *The Cathedral Museum, Mdina-Malta*, Malta 1990, p.9
10. ACM, Misc. 218 (Inventaria Ecclesiae Cathedralis Melitensis): "Item sei volumi di antiphoneri tre feriali".
11. Laurenza V., "Malta nei documenti angioini del. R. Archivio di Napoli", *Archivio Storico di Malta*, v. 1- 4 (1934) 103-171; doc. XL; p. 134: *antifoneria vetera duo*.

that “particularly interesting are the two antiphoners from Malta that are written in an unusual type of Aquitanian notation, The puncta in the earlier codex are lozenge-shaped, usually on a staff of one ink line and three dry point lines. The climacus often ascends at a slight angle, instead of at the vertical. A and D clefs outnumber F and C clefs. The later antiphoner also uses A and D clefs, but has the larger, square puncta of later Aquitanian notation. The notational characteristics of these two antiphoners can be seen in some manuscripts from south-eastern France. The relationship between the French and the Maltese manuscripts deserves to be studied at greater length”¹².

Prof. Victor Hugo of the Department of Medieval Musical Palaeography of the Ecole Pratique des Hautes Etudes (IV Section), Sorbonne, has investigated further this French relationship. He dated Codex B from the first half of the 12th century and Codex A from the middle or second half of the 13th century. He stressed the close similarity with Codex LH 183 of Marseilles Cathedral and as far as initials are concerned with the *Graduale* of Norbonne in Paris BN, Vat 780. He also located Codex B to the inferior valley of the Rhine¹³.

Finally Prof. Nicole Sevestre of Bordeaux University has examined in great detail and transcribed Codex B which she hopes to publish, together with a preliminary study, in the near future¹⁴.

The Royas Graduals

The choral books in the Archives also include the six large graduals on parchment commissioned by Bishop Martin Royas (1566-1577) on behalf of the Cathedral Chapter to a Dominican Friar, Fra Salvator Ferrarius di Bisignano who executed them in 1573 in Pozzuoli.

The commission of these skilfully executed choral books is definitely related to the Tridentine Reform. The text is in Gothic script. Each volume, with the exception of one, has a decorated first folio with an illuminated border, a historiated initial and the arms of Bishop Royas¹⁵. Their illuminations have been recently studied by Martina Caruana¹⁶ who detected a strong similarity in style with the 1582 interventions on the L'Isle Adam choral books preserved at St John's Co-Cathedral in Valletta.

12. P. Jeffery, “Musical Manuscripts on Microfilm in the Hill Monastic Library at St John's Abbey and University”, *Notes*, (USA) vol. 35 (1978-9), pp. 7-30.
13. Personal correspondence with Prof. Hugo.
14. The initiative for this study was taken by Prof. Alain Blondy of Sorbonne University, Paris IV. Prof. Sevestre has now been working on this project for several years.
15. The arms carry the bishop's motto: *In fornace tamquam aurum*. There is ample documentation on the lengthy discussions between the Cathedral Chapter and Bishop Royas on the commission and payment of these graduals.
16. M. Caruana, *The L'Isle Adam Illuminated Manuscripts and Other Illuminated Choral Books in Malta*, Malta 1997, pp. 43-46. The author attempted to interpret the figure in profile of a bust of a bearded monk in one of the historiated initials as being a portrait of the scribe Bisignano or a fellow Dominican colleague.

The Gargallo and Other Choral Books

Two smaller antiphonaries on parchment are also conserved and exhibited in the Museum. They bear the arms of Malta and have an illuminated initial with the arms of Bishop Gargallo. Cathedral inventories compiled from time to time listed the Church's choral books then extant¹⁷. A study of these books, mostly preserved in the Cathedral Sacristies, would be useful.

THE PRINTED WORKS

A study of the collection of 16th and 17th cent. printed works in the Cathedral Museum Music Archives, by Dr Matteo Sansone, is included in Chapter 3, *infra*. Moreover a detailed catalogue of the collection was published in 1999 by Dr Franco Bruni under the title *Stampe Musicali Italiane alla Cattedrale di Malta. Storia e Catalogo della Collezione (ACM, Mus.Pr. 1-159)*.¹⁸ To avoid repetitions, I shall here limit myself to a few statistics and some additional information.

In its present state and as presently archived, this collection contains 159 works (marked Pr 1 to Pr 159)¹⁹. Apart from 20 works of secular music, 15 of which were published in Venice, the collection consists of sacred music, which reflects its intended liturgical use. Its 883 partbooks include 107 complete works, 52 incomplete works with 117 missing partbooks and a considerable number of duplicate partbooks. About 20 works, presumably those in more frequent liturgical use, are available in full duplicate. It is evident that the missing partbooks, like other works documented as extant in a repertory compiled round 1710²⁰, are now lost.

The oldest and only 16th century work in the collection, by Claudio Merulo, is dated 1568 and was published in Venice. Next oldest is a composition by Giulio Oristagno published in Palermo in 1602. Both are incomplete. The 'youngest' work, composed by Alessandro Melani, was printed in Rome in 1698. 135 of the 159 prints were published between 1624 and 1678. With the exception of two, all were published in Italy (Rome, Venice, Bologna, Naples, Milan, Modena, Messina and Palermo). The non-Italian prints consist of works by French composers and were published in Paris, that by Du Caurroy in 1610 and that by Du Mont in 1652. The publishers represented total 39²¹. Included are 18 anthologies, 12 compiled by Florido de Silvestri of which one (Pr 61) is a collection

17. The inventories are archived as Misc. 218-222 of the Cathedral Archives.

18. Other studies on this collection by Bruni include his unpublished 'tesi di diploma', *Studio e catalogo della collezione di stampe musicali della Cattedrale di Malta (Mus. Pr. 1 -159)*, Scuola speciale per archivisti e Bibliotecari, Università La Sapienza, Rome, 1994 and the essay "Edizioni rare e unica del seicento nella cattedrale di Malta" in *Nuova Rivista Musicale Italiana*, 3 (1995) 505-527.

19. In the present enumeration three duplicate works (Floridus Pr 52 and 53; Foggia Pr 62 and 63; Mazzocchi Pr104 and 105) were each given two different numbers. But two works in different editions (Bernardi 9a and 9b and Graziani 88a, 88b,88c) were given the same number. If successive editions or reprints are considered as different works, the total consequently remains 159 works.

20. This repertory is fully transcribed in appendix 4.

21. For a list of these publishers see appendix 2.

of madrigals. Four works of motets or psalms, three by Bonifacio Graziani²² and one by Stefano Bernardi²³ are available in different editions or reprints.

The title-page of each partbook has a very attractive decorative element. Generally an ornamental frame encloses the title-page text. The centre-piece often carries the coat-of-arms of the artistic patron. Holy images are also frequent. They include St Petronius (Prs 30-32), St Anthony of Padua (Pr 15), the Immaculate Conception (Pr 91), the Nativity (Prs 44, 116) and the Virgin adoring the Child (Pr.40). The name of the artist or engraver has been detected in five cases: Ciro Ferri (Pr 94), F.Niger (Pr 124), Campanile (Pr 113 and 115) and Thiboust (Pr 92).

The texts of the dedications of the prints to patrons are at times very revealing and the patrons include members of the Order of St John. Gratiani's *Libro Quinto de' Motetti a voce sola* (Pr 82), is dedicated to Fra Giovanni Battista Mocchi, Knight of the Order of St John and chapel master of the Duke of Neuberg. In it reference is made to the poetic activities of this Knight in Malta and to a visit commissioned by the Landgrave of Hassia²⁴. Two anthologies by Floridus are dedicated to Fra Jacob de Cardon d'Eviev, ambassador of the Order to the Holy See (Pr 50) and to Don Carlo De Lornay De Menton, knight of St John (Pr 51).

Perhaps the collection's major merit lies in the considerable number of unique works or editions or partbooks it contains. Their identification was the result of research in international reference works undertaken with the help of Prof. Paolo Emilio Carapezza of Palermo, Oscar Mischiati of Bologna and Dr Jeffery Kurtzman of the U.S.A.²⁵ Carapezza's first visit coincided with an exhibition of the collection's title pages organized by the Cathedral Museum with the help of Dr Matteo Sansone²⁶.

The majority of the unique prints was published in Sicily. The Sicilian element in the collection was highlighted in two Seminars, one held in Caltagirone²⁷ in 1985 and the other in Malta in 1986²⁸. A table of these uniques was published by Bruni in 1999²⁹. An updated list of these uniques is here included as Appendix 3. This update follows the results of further checking and the discovery³⁰ of an incomplete copy in Spello (Italy) of Bartolomeo Rubino's *Salmi davidici. op. V11* (Palermo 1658), previously considered unique. As suggested by Carapezza³¹ this list is divided in three sections: unique works, unique editions and unique partbooks.

22. Pr 80 and 81; Pr 85,86 and 87; Pr 88a,88b,88c.

23. Pr 9a and 9b.

24. "le rive della Sicania e Malta trovarono in voi verificarsi le Poetiche amplificationi de' loro ingegni....condotto nella nobil Isola de Cavalieri dal Gran Landrauo D'Hassia".

25. Carapezza identified the unique works, editions and partbooks; Mischiati indicated the RISM number of each work; Kurtzman provided a photocopy of the relative entries in RISM.

26. The exhibition was entitled "Editoria Musicale". Works were grouped by place of publication and name of publisher.

27. For the contributions of John Azzopardi and Daniele Ficola see *Musica Sacra in Sicilia tra Rinascimento e Barocco*, Palermo 1988 (Puncta 5).

28. For John Azzopardi's contribution, see "L'Archivio musicale della cattedrale di Mdina a Malta: il repertorio siciliano" in *Incontri Siculo-Maltesi*, Journal of Maltese Studies 17-18, 181-188. See also J.Azzopardi, "Musical Archives", *Maltese Baroque*, 1989, 51-57.

29. F.Bruni, *Stampe musicali....*, Malta, P.E.G. 1999, p.29. The list does not distinguish between unique works and unique editions and ignores the unique parts.

30. Kindly indicated by Dr Luciano Buono of Messina.

31. Letter to the Museum's curator dated 12 October 1979.

It is felt that attention should be drawn to an extremely important unique exemplar in the collection published in Palermo in 1634. It is Pr 124 and consists of motets composed by Don Andrea Rinaldi, chapel master in Syracuse³², previously active in the Mdina Cathedral between 1627 and 1631³³.

MANUSCRIPT SCORES

This section of the music archives can be grouped as follows:

- a) Scores by Italian composers, 17th to 19th cent.
- b) Anthologies by an unknown compiler
- c) Unattributed scores
- d) Scores by Maltese composers recovered from the Cathedral Church in 1968
- e) Scores donated to the Cathedral Museum and Library after 1968
- f) Scores from other collections available only on microfilm.
- g) Additional material.

Scores by Italian composers, 17th to 19th cent. (mss 1 to 110)

This section, while including some Masses and Vespers, is particularly rich in motets. It also includes 24 secular pieces. Among the more important composers represented are the Sicilian Vincenzo Tozzi with 33 works (24 sacred works with Latin or Italian text and 9 secular works with Italian text)³⁴; Vincenzo Amato with 10 scores including the earliest and complete copy of *Passio secundum Iohannem*³⁵; Giacomo Carissimi with seven pieces including two unique motets, *Ecce Deus Noster* (ms 13) and *O bone Jesu* (ms 14)³⁶ and the unique contrafactum by Monteverdi *Ecce Panis Angelorum* (ms 47), an adaptation of the canzonetta *Chiome d'oro*³⁷ from his seventh book of madrigals.

Anthologies by an unknown compiler (mss 111-119)

This homogeneous group of nine manuscript anthologies is made up of 87 motets (which include three duplicates) and seven psalms in 39 partbooks. Only three anthologies are complete: contained therein are 35 motets. The remaining six anthologies have one or more parts missing. They have the same size, format and quality of paper

32. "maestro di cappella della fidelissima città di Siracusa".

33. Cfr J. Azzopardi, 'The activity and works of Andrea Rinaldi and Antonio Campochiaro', *An evening of music and poetry at St John's Co-Cathedral*, 22 September 1985, pp. 35-39.

34. These scores are being edited and studied by Irene Calagna, who worked in the archives for a few months.

35. Identified by Roberto Pagano in 1978, following a visit to the Cathedral Museum.

36. Not included in *"Giacomo Carissimi, catalogo delle opere attribuite"*, Finarte 1975.

37. First performed by Mro Joseph Vella in Gozo on 13 July 1984. In the Museum's score the Basso part is missing.

but recurrent in the text are the same grammatical mistakes, particularly the use of the singular for the plural (*voce* for *voci*, *autore* for *autori*) and also the same spelling mistakes (*fasta* for *festa*), even in names of composers (*Ceccelli* for *Cecchelli*, *Chifra* for *Cifra*). Thirty-five items in these nine anthologies are copied from printed works extant in the Cathedral archives³⁸.

This group is particularly interesting for three main reasons : there is an apparently unique motet by Carissimi, *Dominus Illuminatio mea* for two soprani (ms 116); three composers - Atanasio da Pisticci, Paolo Agostini and Domenico Borgianni - are present in the Mdina collection only through these anthologies; and finally there are five works by a certain Aloysio Mataron, who so far has not been traced anywhere else. Two of these five works, *Dulcis Amor* and *Salve Regina*³⁹ are complete while the remaining three (*Gaudeamus*, *Confitebor* and *Lauda Jerusalem*) are not.

The anthologies could be a local compilation made for routine use during liturgical functions since, with the exception of the five scores by Mataron, the contents seem to be copies of printed works. Thus, according to Franco Bruni⁴⁰, nine of the 17 motets contained in Ms. 118 are copied from Floridus, *Modulorum ortus... 3a selectio* (Rome 1647) while 26 other works are copies of musical prints in the Mdina Collection published between 1634 and 1660. The copy (ms 114) of Foggia's motet *Virginis Deiparae* (Pr. 59) is transported while Marcioni's motet *Quasi stella matutina* in Pr 59 is unattributed in ms 117.

Who was Aloysio Mataron? A person by that name has been traced in the parish records of Victoriosa and Valletta as having been active in mid-17th cent. Malta, but the information found does not indicate that he was a composer. Further information in the marriage records of Valletta indicates that on 7 October 1650 Magnifico Aloysio Mataron, son of the late Giacchi and Aluisetta (1589-1669) of Marseilles married Aloysia Ghimes (1625- 1700) of Victoriosa. The marriage took place at St James's Church in Valletta where the new family settled. Aloysio had two children, Stefano (1652-1714) and Anna (born 1655). Stefano was ordained priest in Catania on 13 March 1678⁴¹ and served at St Paul's Parish Church Valletta, together with his uncle Don Carlo Ghimes.

These data suggest a conjecture. The grammatical and spelling mistakes in the anthologies could point to a person whose native language was probably French, as seems to be the case with Mataron, writing in Italian. The insertion of five motets by Mataron, untraced as a composer anywhere else, in a series of anthologies made up of items copied from musical prints extant in Malta at that time could indicate that Aloysio Mataron produced these anthologies and included in them his own scores⁴².

38. For details see appendix 7.

39. The *Salve Regina* is inscribed *Sig.Luigio*. Prof. Lionnet of Paris transcribed this work and tried to establish a connection with the composer Luigi Rossi. The result was in the negative.

40. F. Bruni in his book *Stampe musicali italiane alla Cattedrale di Malta*, Malta 1999 notes under each entry any manuscript copies available in the archives.

41. The see of Malta was then vacant, following the death of Bishop L. Astiria on 3 January 1677.

42. The compiler is inconsistent in writing his own name: Aloysio (ms 113); Sig.Luigio (ms 113); musu Mataron (ms 114); Aluigio Mataron and Luigio Mataron (ms 119) . The same inconsistency is evident even in the official parish records : Mataron, Matarona, Maltalun; so also Aluis, Aluisio, Aluisetta, Alojsietta. More details in appendix 6.

If this conjecture is ever established, then the *Dulcis Amor* of ms 113, dated 1650, would coincide with the date of Mataron's marriage. The motet was revived with great success by Mro Joseph Vella in 1980 when a documentary exhibition on the Mataron family was also held at the Cathedral Museum⁴³.

Unattributed scores.

This section of 142 unattributed scores includes not only liturgical works, among them three anthologies of motets⁴⁴ but also a number of non-liturgical compositions consisting of dialogues⁴⁵, cantatas⁴⁶, pastoral themes⁴⁷ and a cantilena⁴⁸. There are no secular themes and, with the exception of four in Italian⁴⁹, the texts are in Latin⁵⁰. Only 8 are dated, the oldest being a 1667 motet for 8 voices.

The whole group originally formed part of the Cathedral's repertory of works up to the end of the 18th cent. and contained works composed for celebrations specific to the Mdina Cathedral, such as the procession in honour of St Gregory held on Easter Wednesday⁵¹. Some 19th and early 20th cent. anonymous scores were, later on, added to the collection.

The majority of the scores have the same format, the same quality of paper and the same handwriting. This handwriting is identical to the only existing score inscribed and dated *Giuseppe Balzano 1652*⁵². This could indicate that this section includes unattributed scores by Giuseppe Balzano. This supposition is based on an extant 1710 list⁵³ of compositions by Balzano which includes works with exactly the same titles, number of voices and specifications (e.g. *a 2 chori con sinfonia*). Perhaps Balzano did not bother to sign his works as they were intended for personal use. Or else that he himself or another scribe copied the scores partly from Balzano's own compositions and partly from other available printed or manuscript sources. There are other indications which support the same conclusion. The 1710 list indicates that Balzano composed a cantata *Det tuba, 8 v. con sinfonia*. An unattributed score with the same specifications is extant in ms 161. Such a cantata with a non-liturgical text would have been composed for a particular occasion and commissioned to a particular composer. *Dat Tuba* was written in honour of St Francis Xavier. On the saint's festivities, the *Collegium Melitense* run by the Jesuits in Malta organized great celebrations in his

43. I would like to thank Mr Dominic Cutajar for his assistance during this research.

44. Mss 182, 194 and 195.

45. Mss 171, 181, 183 and 187.

46. Ms 152.

47. Mss 166, 188.

48. Ms 168.

49. Mss 160, 169, 181 and 184.

50. Mss 160, 169, 181 and 184.

51. ms 164/172 dated 1700 and ms 151a/579 dated 1719.

52. ACM, Mus.ms 241a

53. See appendix 4.

honour⁵⁴. It is known that Giuseppe Balzano performed the music on feastdays in this Collegium⁵⁵.

Two attempts to identify the composers in the anonymous collection have been made by the Music Department of the University of Malta. In 1991 a number of unattributed scores with the same titles and specifications of the Balzano scores listed in the 1710 repertory were edited and analysed by Natasha Chircop under the direction of Mro Joseph Vella⁵⁶. Basing her analysis on the known Balzano work, Chircop concluded that in all likelihood the works were by Balzano. Thirteen of these scores are now recorded on CD⁵⁷. Furthermore Dr Franco Bruni has identified the composer of two scores and attributed 12 others. From extant prints he identified ms 123 as being the work of Rubino (Pr. 135) and ms 134 as the work of Monteverdi (Pr.111)⁵⁸. Basing his conclusions on information contained in the the 1710 manuscript repertory, Bruni attributed ms 155 to Marotta, ms 189a to Filippo Muscari and mss 161, 163, 165, 205 and 208 to Giuseppe Balzano. In addition, he has proposed Pietro Gristi as the composer of ms 151a/579⁵⁹; Giuseppe Balzano as the composer of mss 171 and 194 and his brother Domenico as the composer of mss 164 and 173.

Scores by known Maltese composers recovered from the Cathedral Church in 1968

This section of the music archives consists of

- 1) three signed scores by the earliest known Maltese composers, namely Giuseppe Balzano (1616-1700) and his brother Domenico (1632-1707)
- 2) an extensive collection of scores by Don Benigno Zerafa (1726-1804)
- 3) another extensive collection of works by Francesco Azopardi (1748-1809)
- 4) about 50 scores by other composers

1) The Balzano Scores (mss 240-242)

The year 1969 was a landmark in the history of Maltese music because it saw the discovery of the two earliest works written by named Maltese composers. They are a motet *Beatus Vir* dated 1652 composed by Giuseppe Balzano and another motet *Venite Omnes* dated 1680 by his younger brother Domenico. There is also another work by Giuseppe Balzano *Salmi ad otto voci* but this is incomplete and undated⁶⁰. The discovery of these scores therefore makes the Balzano brothers the first two known Maltese composers in the annals of Maltese musical history.

54. Cfr printed work *Juan de Galdiano, Relatione delle feste celebrate in Malta ad honore di Santo Francesco Xaverio Apostolo delle Indie, drizzata all Ill. Conte Xavier, in Malta 1649*, This reference was indicated to me by Mr William Zammit.

55. Several administrative records of the Collegium Melitense are kept at the Cathedral Museum, in a series entitled 'Collegio dei Gesuiti'. These have been researched by Irene Calagna.

56. Natasha Chircop, *Scores attributed to Giuseppe Balzano: a critical analysis*, B.Educ. dissertation, University of Malta 1991.

57. A double disc, produced by Fondazzjoni Memorja Kultura Nazzjonali of Maltacom, Malta PRO Studies, 2001. Music directed by Mro Joseph Vella.

58. For a list of scores extant as mss and also in print see appendix 7.

59. Score and parts.

60. Cfr Joseph Vella, "A Tale of two Motets" in *The Sunday Times of Malta, Christmas Supplement*, 4 December 1977.

Giuseppe and Domenico were born in Valletta and both had connections with the Order of St John: both served as “musici salariati” in the musical chapel of the Order’s Conventual Church⁶¹; Giuseppe had also been proposed by the Grand Master as organist for the Church of St Lawrence at Victoriosa, but this nomination did not meet the approval of the Bishop⁶² who probably had already formed the intention of appointing him music director of the Cathedral. Born in 1616, Giuseppe was ordained priest in 1640 in Catania⁶³ and for twenty years performed his pastoral duties at St Paul’s Shipwreck Church in Valletta. In 1660 he was appointed *maestro di cappella* of the Cathedral and started to live, together with his brother Domenico, in Mdina. Giuseppe directed the cappella of the Cathedral from 1660 to 1697 except for two short periods, between 1665-9 when he was replaced by the Maltese Ortensio Benini and between 1673-4 when he was replaced by Guglielmo Mortulana. It is not known what he did during these intervals. He relinquished his post when at the age of 83 he was substituted by his brother Domenico who directed the cappella from 1698 to 1707.

Giuseppe was a prolific composer and his output includes 18 masses, 70 vesper parts, 36 hymns and 51 motets. He donated his scores to the Cathedral as did his brother Domenico, a less prolific composer⁶⁴. Their output was listed in the 1710 inventory which forms part of the archives and is being fully transcribed in this publication⁶⁵. The *Beatus Vir* of 1652, strongly influenced by the music of Monteverdi⁶⁶ was composed prior to Giuseppe’s appointment as chapel master of the Cathedral, when he was still enrolled among the clergy of St Paul’s in Valletta. Likewise Domenico’s motet *Venite Omnes* of 1680 was composed prior to Domenico’s official assignment as director of the Mdina chapel in 1698. As has already been pointed out above, a number of works from the unattributed scores can now be safely ascribed to Giuseppe and Domenico Balzano.⁶⁷

2) The Zerafa scores (mss 243 to 334)

The extant *oeuvre* of Benigno Zerafa (1726-1804) in the Cathedral Archives amounts to 91 manuscripts of sacred music. These scores constitute the typical output of a *maestro di cappella* for Zerafa wrote them for execution during the titular and other feasts, processions and special devotions of the liturgical calendar celebrated in the Cathedral⁶⁸, and also for the occasional special events celebrated there such as the installation of a new Bishop⁶⁹ or Grand Master⁷⁰. When composing these scores, Zerafa often kept

61. Archbishop’s Curia, Floriana, *Visitationes, Ecclesia Sancti Pauli, Valletta, Visitatio Personalis*.

62. A. Zammit Gabarretta, “L-organisti tal-Knisja ta’ San Lawrenz fi zmien il-Kavallieri”, *Il-Pronostku Malti* 1980.

63. Possible connections with the Conventual Franciscan Fra Giovanni Battista Balzano, active in Catania, are worth investigating. This possibility is discussed in chapter 2 *infra*.

64. ACM, Dep. 4 126r-127v, dated 10 March 1708.

65. See appendix 4.

66. Cfr Joseph Vella Bondin, *Il-Muzika ta’ Malta sa l-Ahhar tas-Seklu Tmintax*, Malta PIN, 2000, p. 61

67. A documentary exhibition on the two brothers followed by a concert of their extant works was held at the Cathedral Museum on 4 June 1980. Some of their music can be heard on CD. See appendix 8.

68. Particularly, Mnarja (29 June), Corpus Christi, and the traditional procession of St Gregory.

69. Cfr ms 322, *Sacerdos et Pontifex* dated 1758.

70. Cfr ms 325, *Posui adiutorium*, dated 1776, for the installation of Grand Master De Rohan.

in mind the actual or potential capabilities of his singers, particularly when he wanted to test the talents of a new castrato⁷¹. Zerafa's full scores are mostly autograph, often carrying at the end a thanksgiving note for heavenly help received⁷²; most of the parts were however transcribed by one or more scribes.

Zerafa, after serving as soprano under Mro Don Pietro Gristi in the Cathedral, was in 1738, at the age of 13, advanced financial support by the Cathedral Chapter to study music at the Conservatorio dei Poveri di Gesù Cristo in Naples⁷³ under Feo and the Maltese Girolamo Abos. On his return to Malta 1744⁷⁴, at the age of 18, Zerafa applied for the vacant post of the Cathedral's *maestro di cappella* and supported his applications with certificates from Naples including one from Abos which attested his outstanding abilities as director and composer and extolled the merits of the two compositions which Zerafa had already sent to Malta, namely a Mass and the Psalm *Dixit*, both composed for two choirs in 1743. The music deputies recommended the application⁷⁵ and Zerafa was given the appointment. He continued his studies for the priesthood until 1750, the year of his ordination.

Besides conducting and composing polyphonic music, Zerafa organized and directed the Cathedral's school of music⁷⁶, occasionally composed⁷⁷ and taught canto fermo⁷⁸, and during some celebrations played the violoncello with the orchestra⁷⁹. In 1755 Zerafa strengthened the Cathedral's *cappella* by purchasing, with a loan from the Chapter, two *trombe di caccia* from Germany and two oboes from Naples⁸⁰. He was also occasionally asked to give advice on the purchase of a new organ⁸¹ or on the location of a new organ loft⁸² and to report on the abilities of an applicant for a post in the *cappella*⁸³.

71. As in the case of Gaetano Marino in 1776, discussed in the chapter meeting of 13 February 1776. Cfr *Reg.Del. Cap.* 10, ff.144-5.

72. Generally "*Laus Deo, Beatae Mariae Virgini et Sancto Paulo*". In other cases Zerafa includes St Benedict or the souls in Purgatory.

73. The amount was 165 scudi, deductible from his salary after he returned.

74. Zerafa returned to Malta from Naples on 11 September 1744 on the Tartana *San Francesco di Paola* which travelled from Marseilles, Naples and Castellammare to Malta. This information from the National Archives at Rabat was kindly supplied by Mr Joseph Muscat.

75. Zerafa's application, the recommendation of the two music deputies of the Cathedral and the certificates from Naples are archived in CEM, AO, vol. 294, ff.265-7.

76. Zerafa's attestation on the school he had instituted was read in the Chapter meeting of 5 December 1786. Cf. *Reg.Del. Cap.* 12, f.41 r.

77. In 1756 Zerafa composed in 'canto fermo' the New Office of Our Lady of Sorrows., Cfr Chapter meetings of 3 October and 30 November 1756.

78. On 19 November 1751 Zerafa was exempted from teaching Gregorian chant. Cfr *Acta Rev.Cap.* 7, p.456.

79. Zerafa's ability in playing the violoncello and contrabasso was extolled by the deputies who recommended his appointment. Dr Franco Bruni traced several receipts for performances in which Zerafa took part as violinist in 1760.

80. The two oboes cost over 21 scudi and the *trombe di caccia* over 26 scudi.

81. Chapter meeting of 4 September 1773: a highly interesting attestation by Zerafa on the purchase of a new portable organ for the Cathedral. In his report Zerafa compared this organ with three newly purchased organs in Rabat, located at St Publius' Church, St Paul's Parish Church, and the Dominican Priory.

82. The Pastoral Visit of Bishop Bartolomeo Rull carries an erudite report by Zerafa on the location of a new organ following a controversy that had arisen in the Naxxar Parish. Cfr *Decretum de collocazione novi organi*.

83. It was common practice to seek the advice of the *maestro di cappella* and the deputies before employing a singer or an instrumentalist in the Cathedral..

In addition, Benigno Zerafa directed music on feastdays in various other churches, particularly in St Paul's Grotto in Rabat where his brother, procurator and personal assistant, Fra Giovanni Battista, was *maestro di choro*⁸⁴, in the Carmelite Priory, Mdina and in the Benedictine Nunnery of St Peter at Mdina, where the Cathedral Chapter celebrated on feastdays. It was on the feastday of St Benedict in this church that Zerafa introduced the castrato Gaetano Marino, thus providing an opportunity to the Cathedral Chapter to judge Marino's ability.⁸⁵

On 22 January 1778, before Notary Francesco Glison, Zerafa was contracted by the Dominican Priory of Victoriosa to construct for the priory's church an organ with ten registers. It was to be completed within four years at the price of 650 scudi and the donation of the old organ to Zerafa himself. Later however Zerafa was compelled to renounce the contract.⁸⁶

Zerafa's difficult character and his weak health were a cause of concern to the bishop and the Cathedral Chapter's music deputies. In 1751, during a Pastoral Visit, Bishop Alpheran de Bussan, in his prudent judgement, decided to remove Zerafa from the post of chapel master. The Chapter was then informed that a new foreign maestro would accept the appointment if the Chapter gave him a salary of 200 scudi, which was 40 scudi more than normally paid.⁸⁷ The Chapter agreed but for some unknown reason the appointee never turned up. In 1753 Bishop Alpheran reinstated Zerafa⁸⁸ with the raised salary. During a Chapter meeting in December 1783, the two music deputies referred to Benigno Zerafa's many infirmities⁸⁹ and proposed that he be pensioned off and replaced by organist Francesco Azopardi, but the Chapter did not take a decision on the matter. But in 1787 after 43 years of service, Zerafa himself offered his resignation which the Chapter accepted.

On his resignation, Zerafa, by a notarial deed, donated to the Cathedral Church his sacred music consisting of "Masses, Psalms, Hymns, Introits, Litanies and Motets"⁹⁰. We are not sure whether or not he composed more works after that date or how many other works he composed in addition to those extant in the Cathedral Archives. The only other work traced so far is a Requiem Mass for 4 voices dated 4 March 1766 which is conserved in the musical archives of St Paul's Grotto⁹¹. The works we know of are all

84. Zerafa directed the music of the principal feasts in this church from 1760 to 1784.

85. Zerafa's services in St Peter's Nunnery at Mdina are recorded in the series *Conti Provicariali* kept at the Cathedral Museum, Mdina.

86. "si vidde impossibilitato di compir l'opera". Documents in the Archives of the Dominican priory of Victoriosa, Ms 10.5, ff. 195-203, kindly provided by Fr Mark Montebello, O.P.

87. Cfr Chapter meeting of 19 November 1751.

88. In the Chapter meeting of 12 August 1752 Bishop Alpheran himself intervened and revealed that the new maestro was to come from Spain (" per il maestro di cappella che si aspetta da Spagna). *Acta Rev.mi Cap.* 7, p.525.

89. *Reg. Del. Cap.* Vol.11, f.205v: "per li tanti incomodi che soffre il maestro di cappella Don Benigno Zerafa".

90. Acts of Notary Calcedonio Bonello, dated 7 January 1787.

91. The score formed part of the Gatt collection. The Wignacourt Collegiate Museum in Rabat now has the collection.

sacred music, a few composed to non liturgical scores. It is hard to believe that such a gifted composer never wrote any orchestral or secular music⁹².

3) *The Azopardi scores (mss 335 to 584)*

Zerafa's fame and ability was overshadowed, even in his own lifetime, by Francesco Azopardi, (1748-1809), a prolific composer of the Neapolitan school, brought over from Naples after completing his studies in the Conservatorio di Sant'Onofrio a Capuana and employed as organist following the sudden death in Naples of Don Benigno's nephew, Vincenzo Zerafa, who had held the incumbency. Azopardi's appointment and terms of reference, however, included more responsibilities than those normally assigned to the organist: he was required to teach, compose and perform sacred music and was given the right to succeed to the post of the Cathedral's *maestro di cappella* as and when it became vacant. But owing to the infirmities of Benigno Zerafa, he was the *de facto* director of the cappella even before he officially took over this post in 1873.

Azopardi enjoyed the respect of the Bishop, the Cathedral Chapter and the general public. After the expulsion of the Order from Malta in 1798, Azopardi was the first director to assume the responsibility of conducting music in both the Mdina Cathedral and in St John's Church in Valletta where, however, he was often substituted by Pietro Paolo Bugeja, his successor as *maestro di cappella* of both churches.

Azopardi seems to have been a more prolific composer than Zerafa and his *oeuvre* of 250 works preserved in the music archives was purchased by the Chapter from his sister Teresa for the sum of 1000 scudi⁹³ after his death. It includes a few symphonies besides sacred music. The list of Azopardi's works given by Mgr Paolo Pullicino in his 1876 biography of the composer⁹⁴ included more secular pieces, among which an opera buffa *La magica Lanterna*⁹⁵ and an oratorio *La Passione di Cristo* written in 1802 to a libretto by Pietro Metastasio and twice performed at the Manoel Theatre. All Azopardi's secular pieces were donated by the composer to one of his students Marianna Schembri, mother of Mgr Paolo Pullicino and were conserved in the Pullicino family; unfortunately they are now lost except for some fragments recently discovered in the Carmelite Priory, Mdina.⁹⁶ Azopardi's music is extant in several parish archives in Malta and Gozo as well as in private collections although the majority of these works are copies of manuscripts available in the Cathedral Museum's music archives.⁹⁷

92. An old list of Zerafa's works with very incomplete information was compiled in 1809 and is here reproduced as appendix 5. A more detailed chronological list of his extant works together with a biography of the composer was published by the present writer in a concert programme of Zerafa's music held in 1987. The booklet includes among other essays a study on Zerafa's music by Dr Simon Heighes of St Anne's College, Oxford. A doctoral thesis on Zerafa's music will soon be presented by Mr Frederick Aquilina.

93. *Registrum Deliberationum Capitularium*, Vol.16, 145-151.

94. P.Pullicino, *Notizia Biografica di Francesco Azzopardi maestro di cappella della Chiesa Cattedrale di Malta*, Malta 1876.

95. Performed during Carnival 1791 at the Mdina Seminary. Cfr J. Vella Bondin, *op.cit.* p.77.

96. Also available on microfilm at the Cathedral Museum.

97. The Cathedral Museum has microfilm copies of scores by Azopardi extant in various parishes and religious houses.

Like Zerafa Azopardi directed the music on the feastday of various other churches⁹⁸ including St Paul's Grotto⁹⁹, the Carmelite Priory and St Peter's Nunnery, Mdina. Unlike Zerafa, Azopardi continued to compose up to the year of his death in 1809, his last work being the Antiphon *Vade Anania* for the titular feast of the Cathedral Church.

Azopardi was also a dedicated teacher and a theorist. His students included important composers Pietro Paolo Bugeja, Giuseppe Burlon, Teodoro Piscopo, Giuseppe Principato and above all Nicolo' Isouard. His manuscript treatise *Il Musico Pratico* with its two French editions by Framery (1786) and Choron (1824) and its subsequent revision by Azopardi himself are discussed in detail by Matteo Sansone in a separate chapter in this book. Recently *Il Musico Pratico* was the subject of two unpublished theses by Mro Dion Buhagiar¹⁰⁰, Azopardi's latest successor as chapel master of the Cathedral, whereas the two French editions were studied by Oliver Brantley Adams in 1991¹⁰¹. The Carmelites in Mdina have a manuscript copy of Azopardi's treatise, which is an amalgam of Azopardi's two versions. The autograph copies of the two manuscript versions are preserved in the Public Library.

4) *Miscellaneous scores from the Cathedral Church* (mss 238-239, 331-344 and 585-629)

This miscellaneous section of about 50 scores consists of works which over the years accumulated in the music archives while still located in the Cathedral sacristies. Mixed with Benigno Zerafa's collection were the only four extant motets composed by his young nephew the organist Vincenzo (mss 331-4) while mixed with Francesco Azopardi's collection were minor scores by composers of the Neapolitan School such as Rispoli and Jommelli (mss 238-9). Three scores (mss 625-7) by Salvatore Meluzzi of the Cappella Julia were commissioned by the Cathedral Chapter for the feast of the solemn crowning in 1898 of the icon of the Virgin venerated in the Cathedral.

Other scores by Maltese composers in this section include works by three chapel masters of the Cathedral, namely Pietro Paolo Bugeja, Vincenzo Bugeja¹⁰² and Dr Giuseppe Vella as well as works by organists, singers or by composers who wished to dedicate a work to the Cathedral Chapter and have it archived in Cathedral's collection.

98. Mgr Pullicino states that Azopardi directed music on feastdays in almost all the parishes of Malta. Vella Bondin, *op.cit.*, p. 137, quotes several recent articles with documentary evidence of performances at Zurrieq, Mosta, Rabat and Zebbug.
99. In his childhood Azopardi served for seven years as an altarboy (called "diacono") at St Paul's Grotto where Zerafa's brother Fra Giovanni Battista was "maestro di canto" and where Benigno himself directed the music on feastdays. Cfr Vella Bondin, *op.cit.* p.75. Among the members of this Collegio were two brothers of Francesco Azopardi, Fra Giuseppe and Fra Pietro Paolo; the latter was the Church's organist.
100. Dion Buhagiar, "*Il Musico Pratico*" by Francesco Azopardi (1748-1809): a Maltese Theorist in the Italian Tradition, University of Western Ontario, May 1988 and Francesco Azopardi (1748-1809) A Maltese Classical Composer, Theorist and Teacher (a three volume doctoral thesis).
101. O.B.Adams, Francesco Azopardi's "*Il Musico Pratico*": An Annotated Translation and Critical Study of its French Editions by Framery (1786) and Choron (1824), in 2 vols., University of Texas, 1991. A copy is available at the Cathedral Museum's Library.
102. The Bugeja Family collection is archived in the Dominican Priory in Valletta. Several copies of Bugeja's works, however, are available at Mdina, as part of recent acquisitions from various collectors.

These include Salvatore Portelli, Gaetano Grech, Salvatore Magrin, Cesare Vassallo and Giorgio Mercieca.

Works donated to the Cathedral Museum after 1968.

The interest in old music provoked by the various initiatives organized by the Cathedral Museum and the attention which these music archives drew soon resulted in donations of abundant collections owned by the families of composers or by private collectors. Though not included in the handlist accompanying these essays, these numerous acquisitions are here being listed and briefly described inasmuch as they now form the biggest part of the music archives. In the past two decades abundant use has been made by researchers who wrote articles and dissertations on these acquisitions.

1. **The Nani Collection**, with scores by six composers of the Nani family, namely Emanuele, Agostino, Vincenzo, Dr Paolo, Anton and Paul. These scores were donated by the late Mro Paul Nani in three instalments and catalogued as mss 644-671, 713- 745 and 1725-1861. The Nani family originated in Venice and the music of its last three composers is still performed in some parishes and churches, especially in Valletta (in the churches of St Paul's Collegiate and Our Lady of Mt Carmel). Dr Paolo Nani and his son Anton also composed operas¹⁰³.
2. **The Aurelio Camilleri Collection** consisting of 29 scores donated by Charles Camilleri of Rabat, Malta, a relative of composer Francesco Azopardi. It includes works by Azopardi, Bugeja, Mifsud, Monreal and Pepi.
3. **The Luigi Vella Collection** donated in 1979 by Mrs Edwige Camilleri and consisting of scores by Luigi Vella (mss 754-785) and various other Maltese composers (mss 1621-1674). Supporting the scores were a number of files with cuttings and information on music activity in Malta in Luigi Vella's time¹⁰⁴.
4. **The Alberto Vella Collection** donated by Mr Anthony Vella of Sliema. Included are the complete works of Dr Giuseppe Vella, *maestro di cappella* of the Cathedral (mss 786-974, 1194-1226) and of his sons Alberto (mss 975-1186), and Paolo (mss 1194-1226) as well as many other scores by his other son Luigi (mss 1227- 1462)¹⁰⁵.
5. **The Mro Francesco Sammut Collection** donated in various instalments by Mro F. Sammut of Balzan. Most of the scores are copies of works of sacred music by various Maltese composers; their music was often directed by the donor himself in our churches.
6. **The Caruana Collection** consists of numerous scores by Giuseppe Caruana (1880-1931) (mss 1867-2206) and his sons Fr Anton S.J. and Salvino (mss 2207-2218). These manuscripts were donated by the composer's daughter Bice and her brother

103. Carmen Attard, *Five Generations of Nani Musicians*, unpublished dissertation Malta University, 1986.

104. These files have been researched by Joseph Vella Bondin who utilised material they contain for his recently published *History of Music in Malta* in 2 volumes (PIN Kullana Kulturali, Malta 2000, Vols. 18 and 19).

105. Buttigieg M., *Giuseppe Vella (1827-1912), His Life and Musical Works with special reference to "Missa de Requiem"*, B.A. dissertation, University of Malta, 1982.

Fr Anton. Giuseppe Caruana's very melodious scores are in full harmony with the Motu Proprio of Pope Pius X. Some of his popular hymns have earned international recognition.

7. **The Carmelo Pace Collection**, donated by the composer himself during his lifetime, comprises scores in a wide range of musical forms. These are inventoried as mss 2582-3042. Pace has set up a Foundation for the promotion of his music. A detailed catalogue of Pace's works written by Marcel Degabriele and Georgette Caffari with the collaboration of the composer was published in 1991¹⁰⁶.
8. **The Giuseppe Doublet Collection** donated by John B. Cassar of Rabat. The 363 manuscripts forming this collection (mss 2219-2581) were mostly the works of composers from the Cottonera area.
9. **The Don Pietro Paolo Galea Collection**, donated by Br Edward and the De La Salle Community, Cottonera. Fr P.P. Galea of Zabbar (1873-1930) did pastoral work with Maltese migrants in France. His collection includes an opera (ms 3158) entitled *L'Erede di Marolles* composed in 1926.
10. **The Giuseppe Magri Collection**, donated in 1988 by the composer's daughter, Mrs Rose Bugeja on the recommendation of Mr Joseph Vella Bondin. It consists of 53 scores (mss 3202 - 3254) mostly by Magri himself. Besides sacred music, Giuseppe Magri (1875-1947) also wrote three operas and two operettas.¹⁰⁷
11. **The Carlo Fiamingo Collection** donated by Mr A. Briffa of Sliema consists of 19 scores (mss 3255-3373) by Giorgio and Carlo Fiamingo and some minor composers. Included in this group is one of the few extant scores by Agostino Nani entitled *Tre duettini per violino* (ms 3266).
12. **The Salvatore Scicluna Collection** donated in 1989 by the composer's eldest son Oreste, consists of 302 scores, all by Salvatore (1864-1924) except for three composed by his father Calcedonio. Scicluna composed in the style of the Motu Proprio and conducted music in a number of parishes and other churches.¹⁰⁸
13. **The Anton Azzopardi Collection** donated in 1988 by the Azzopardi family of St Julian's consists of about 350 scores grouped in 45 files which have still to be properly classified. Anton Azzopardi (1890-1944) was choir director and organist of Lija Parish Church. Among his works is an operetta *Isacco*.¹⁰⁹
13. **The Camilleri Collection** donated in 1989 by the wife and daughter of Mro Giuseppe Camilleri of Sliema consists of 437 scores. The collection can be divided into three groups: scores by the Camilleri composers, (Agostino, Enrico, Vincenzo,

106. De Gabriele M., Caffari G., *Carmelo Pace: A Thematic, Annotated and Illustrated Catalogue of Works*, Malta 1991.

107. On this donation cfr J.Vella Bondin, "Donation to Museum" in *The Sunday Times*, 18 December 1988.

108. J.Vella Bondin, "Salvatore Scicluna's compositions donated to the Cathedral Museum" in *The Sunday Times*, 12 November 1989.; Carmen Borg, *Salvatore Scicluna (1864-1934), A Maltese Musician, his life and works*, B.Ed.(Hons) diss., Malta University 1988.

109. J.Vella Bondin, "Azzopardi music donated to the Cathedral Museum" in *The Sunday Times*, 17 July 1988.

Gavino, Ferdinando, Emanuele and Giuseppe, mss 3582-3764); scores by other Maltese composers (mss 3765- 3815) and various reductions mainly for band by Ferdinando (mss 3816- 4018). Among the second group is a rare score for band by Alessandro Curmi (ms 3792) and a copy of Emanuele Galea's *Sinfonia Pastorale* (ms 3801). Giuseppe Camilleri's sacred music is still performed in our churches. The collection includes a variety of secular works.

14. **The Abela Scolaro Collection** donated in 1990 by the widow of the composer Joseph Abela Scolaro (1912- 19789) consists of 181 scores by various composers including most of the works of Joseph himself. He was a prolific and a popular composer especially of band music.
15. **The Galea Misura Collection** donated by the Galea family of Valletta on the recommendation of Mgr Anthony Galea, consists of 171 scores by various Maltese composers, mostly connected with the Cottonera area. In fact the collection probably formed part of the Cassar Mallia collection, parts of which are included in the Doublet donation (no.7)
16. **The Fr Daniel Sammut Collection** is the only section of the archives which is still being updated with the scores composed by this Carmelite Friar, who is still active as a composer. Manuscript numbers 4677 to 4704 are reserved for his collection.
17. **A number of less extensive donations of music scores** by private owners have accumulated over the past forty years. These donations include the scores of Josie Mallia Pulvirenti, one of Malta's most important 20th century composers ¹¹⁰ (mss 4447, 4578-84), the oratorio *San Paolo evangelizza i Maltesi* (ms 4675) by Carlo Diacono, band music composed by Gianni Vella of Mosta (mss 4586-92) and donated by his two sons and a group of 29 scores composed and donated by Mro Charles Zammit (mss 4616-4644).
18. **The Mellieha Parish Collection** deposited at the Cathedral Museum consists of 316 scores by various composers with a considerable number of works by Luigi Grech Grandolini, tenor and organist for over 40 years at St John's Co-Cathedral Church in Valletta.¹¹¹

Before concluding this section reference must be made to a number of **manuscript musical treatises** scattered in the Cathedral archives¹¹². These were the grammars and copybooks of several Maltese composers who studied in Naples, including Francesco Azopardi, Emanuele Galea, Pietro Paolo Bugeja, Luigi Vella and Giuseppe Burlo'. There are also the *Partimenti* of Cotumacci (ms 746) and Monopoli (ms 747) and the *Studi di Contrappunto* of Zingarelli (ms 748).

110. Cfr Salvatore E.Failla, "Di Josie Mallia Pulvirenti, compositore "impressionista" Maltese, e di talune altre cose a questi piu' o meno riferibili" in *Note su Note*, Catania, I,1 (1993), 136-177.

111. Noel D'Anastas, 'Luigi Grech Grandolini u l-Arkivju Muzikali tal-Mellieha' in the Mellieha Feast Book, 1997, 53-67 (with inventory).

112. Mss 746-753, 1463-5, 1677 and 1682.

Scores on Microfilm from other collections.

The microfilm project initiated in 1973 at the Cathedral Museum in conjunction with the Benedictine University of St John at Collegeville, Minnesota, besides making available on microfilm the Museum's own collections, includes as many scores as possible from other sources. Many collections kept by Religious Orders, Parishes and private owners are now available on microfilm in the U.S.A. at St John's University and in Malta at the Cathedral Museum, with an additional copy given to the respective owners. These are:

Religious Orders

1. Augustinian Priory, Valletta: numerous scores by three Maltese Augustinian Friars (Proj. nos 3645-7) and the complete works of Mro Paolino Vassallo (1856-1923), chapel master of the Cathedral between 1902 and 1923.
2. Dominican Priory, Rabat: seven microfilms with works by various Maltese composers active within the priory.
3. Congregation of St Philip Neri, Senglea: 100 manuscript scores and 18 printed works (proj. nos 8068-8073). These scores are presently located in the Collegiate Church, Senglea.
4. Carmelite Priory, Mdina: 746 scores by various Maltese composers.
5. Carmelite Priory, Valletta: 236 manuscript scores and 34 printed works.
6. Franciscan Minors, Valletta - Commissariat of the Holy Land: 381 manuscript scores including adaptations from Nicolo' Isouard and works by Francesco Azopardi.

Besides these substantial collections, other religious houses have loaned for filming one or more manuscript scores in their library. One of these, kept in the Archbishop's Seminary library, is an 18th century manuscript manual entitled "Regole e Principi del canto Fermo ossia Gregoriano" which belonged to Fra Giuseppe Azopardi, the brother of the composer Francesco (Pr. No 7181).

Parishes

7. Birkirkara: 219 music scores (Pr. Nos 7083-7102).
8. Cospicua : 139 scores (Pr. Nos 6510, 6011-8, 6814) including an *Antiphonarium* and *Responsoriale*, and rare works by Pietro Gristi, Michelangelo Vella and F. Demarco. This collection reflects the devotion to the Passion of Christ popular in the Cospicua Parish.
10. Lija: a curious old Antiphonary on parchment with leaves pasted onto an old missal (Pr. No 6515).
11. Rabat-Malta: 14 music scores filmed as Pr.no 5947, part of a more extensive collection of 17th to 20th century scores, many of which were composed by Lorenzo Gatt (1856 - 1926) and his son Emanuele (1899 - 1969), Cathedral organists between 1872 and 1966.
14. Cathedral Church, Gozo: 677 scores with Project nos 7825-8042.

Private Collections

14. Mgr John. B. Gauci of Gozo: 213 scores filmed as Proj.nos 8191-8223.
15. Mgr Joseph Farrugia of Gozo: another extensive collection including scores by Mgr Giuseppe Farrugia (1852-1925), *maestro di cappella* of Gozo's Cathedral.
16. Anonymous : 18th century scores of secular music by Italian composers for private concerts in a palace belonging to a Maltese noble family.

Additional material

- a) An effort was made in recent years to acquire from repositories outside the Maltese Islands copies of works by Maltese composers. Available in photocopy are scores by Don Michelangelo Vella, Nicolò Isouard and Girolamo Abos. The originals are conserved at the Bibliotheque National in Paris, the Conservatorio *S. Pietro a Maiella* and the Monastero San Gregorio Armeno, both in Naples, and at the Conservatorio of Palermo.
- b) Also available is a collection of 18th to 20th cent. printed works by Maltese composers, published in Malta, Italy, France, Egypt, Tunis, U.K. and U.S.A.¹¹³

Researchers at the Museum are able to consult a number of handlists and detailed index cards of the microfilmed scores¹¹⁴. These project cards are available in bound copies as also on microfilm. The computer web site of St John's University (csbsju.edu/hmml/centers/malta/mdina.html) includes abundant references to the music archives of the Cathedral Museum.

113. Anne Agnes Mousu', *A Catalogue of printed works by Maltese composers at the Music Library of The Cathedral Museum*, Malta, Malta F.I.S., 1988.

114. Each microfilm is preceded by a detailed project card listing with page numbers all the component parts: score, voices and instruments. These cards have been prepared, under the present writer's supervision, by Benny Agius (mss 1-239), Mario Gauci (mss 240-643), Tony Zahra (mss 644-671), Gilbert Grech (mss 672-1192), Tony Pace (mss 1193- 2581) Georgette Caffari (mss 2582-3100) and Noel D'Anastas (mss 3101 onwards).

APPENDIX 1: CONTENTS OF THE TWO ANTIPHONARIES IN AQUITANIAN NOTATION

VOL. A			VOL. B		
1r	D 1 adv D 2				
6v		fest b Nicolai	1r		s Nicolaus
10r		nat S Luciae	1v		Lucia
			2v		Thomas ap
11r	D 3				
13r	f ii f iii f iv				
13v	f v f vi sab				
	D 4				
16r	f ii		3r	D 4	
16v	f iii		5r	f ii f iii	
17r	f iv		5v	f iv in ieunium	
18r	f v		6r	f v f vi	
18v	f vi				
		nat S Thomae			
19r	sab		6v	sab	
20r	vig nat Dom		7v	vig Dni	

Abbreviations: (nominative case)

aug = augustum
conv. = conversio
D = Dominica
dedic = dedicatio
dom = dominica
epiph = epiphania
f = feria
fest = festum

invent = inventio
jac = Jacob
Kal = Kalendae
Kl = Kalendae
mart = martyr
nat = natalis
nov = november
oct = october

omn = omnes, omnia
Pass = Passio
phil = Philippus
plur = plurimi
purific = Purificatio
quadr = quadragesima
rs = Responsoria
s = sanctus, sancti

sab = sabatum
sctor = sanctorum
sept = september
transfig = Transfiguratio
usq = usque
vinc = vincula
vig = vigilia
virg = virgo

VOL. A			VOL. B		
24v		nat S Stephani	12v		nat S Stephani
27v		nat S Joh ev	15r		nat S Joh
30v		nat S Innoc	17v		scor Innoc
33v	in octabas Dni				
36r	D i post nat Dom.		20r	f i post nat Dom.	
36v	vig epiph		21r	vig epiph	
39v	in octabas epiph		24r	in octabas epiph	
40r	(baptismum Dni)				
42r	D 1 post epiph		25v	D 1 post epiph	
	D 2			D 2	
42v	D 3			D 3	
	D 4v		26r	D 4	
43r	Ab octab.epiph			D 5	
	usque in 1xx				
	in dom. diebus				
46r	f ii		27v	f ii	
47r	f iii		28v	f iii	
47v	f iv		29r	f iv	
48v	f v		29v	f v	
	f vi		30v	f vi	
			31v		Fab. et Seb.
49v	sab		32r	sab	
50v		nat S Sebast			
53r		nat S Agnetis	34r		nat S Agnetis
55v		nat S Vincentii	36r		Vincentius
59r		conv S Pauli	38v		conv S Pauli
62v		purific. S Mariae	41r		in purific.
					S. Mariae
65r		nat S Agathae	43v		Agatha
67v		in annunciatione	46r	D in 1xx	
		b. Mariae			
70r	D in 1xx				
73r	D in 1x				
73v	D in 1		48v	D in 1	

VOL. A		VOL. B	
76v	f iiiii f v f vi		
77r	sab D in quadr.	51v	D in quad
80v	D II	54v	D II
83v	f ii	56r	f ii f iii f iiiii
84r	f iii f iv f v f vi	56v	f v f vi sab D III
84v	sab D III		
88r	f ii f iii		
88v	f iv f v f vi sab D IV	60r	D ad scm therlim
91v	f ii		
92r	f iii f iv f v f vi		
92v	sab		
93r	D (I Pass)	62v	D I Pass.
95r	f ii f iii		
95v	f iv f v f vi		
96r	sab Dom in palmis	65v	in palmis Domin.

VOL. A			VOL. B		
100r	f ii		68r	f ii	
	f iii			f iii	
100v	f iv		68v	f iv	
101r	f v		69r	f v	
103v	f vi		71r	f vi	
106r	sab in vig.paschae		72v	sab	
108v	(PASCHA)		74v	(PASCHA)	
			76r	in processione	
111v	f ii		76v	f ii	
	f iii			f iii	
112r	f iii		77r	f iv	
	f v			f v	
	f vi			f vi	
	sab			sab	
				per hebdomada	
113v	D 2 post pascha		78r	D 1	
116r	D 3		78v	D 2	
	D 4			D 3	
118r	D 5		79r	D 4	
			80v	D 5	
110r		de festis sanct.			s mrm (?)
121v		nat s marchi ev	81v		nat phil et jac
		et jacob			
122v		invent.s crucis	84r		invent.s crucis
			84v		letania
123v	f ii		85r	f ii	
124r	vig ascen.dni				
			85v	ascensio dni	
127v	vig pentec.		87v	D post ascen.	
	(PENTECOSTES)			vig pentec.	
				(PENTECOSTES)	
130v	f ii		89v	f ii	
	f iii		90r	f iii	

VOL. A			VOL. B		
131r	f iiii f v f vi			f iiii f v f vi	
131v	sab		90v	sab	
131v	D 1 post pent D 2				
132r	D 3				
132v	D 4, D 5				
133r	D 6, D 7, D 8				
133v	D 9, D 10, D 11				
134r	D 12, D 13				
134v	D 14, D 15, D 16				
135r	D 17, D 18, D 19				
135v	D 20, D 21, D 22				
136v	D 23, D 24, D 25				
136v		nat s joh bapt	90v		gervasi et prothasi nat s johannis
140v		nat s petri	93r		sctr johannis et pauli
144v		comm s pauli	94r		nat s petri
147v		nat s mar magd.	97v		nat s pauli
150r		ad vinc s petri	99v		mariae magdal
151v		in transfig dni	101v		vinc s petri
			102r		transfig. dni
			104v		s sixti s laurentii
			106v		ascensio mariae
			109v		decoll s johan.
			111r		nativ s mariae
			113v		exalt. s crucis
			115r		archang. mich.
			117r		nat omn. sct.
			120r		nat s martini
			122v	per octabas	

VOL. A	VOL. B
	123v s ceciliae virg 125v s clementi 126r nat s andreae
	129r apostolorum 131r martyrum 134r nat unius mart. 136r plur confessor. 138r s sylvestri 139v nat virginum 142v in dedic.eccl.
	144r D 1 post pent. 144v D 2, D 3 145r D 4, D 5, D 6, D 7 145v D 8, D 9, D 10 146r D 11, D 12, D 13 146v D 14, D 15, D 16, D 17 147r D 18, D 19, D 20 147v D 21, D 22, D 23, D 24, D 25
	148r Rs ab octabis pent usq. ad kal aug.
	149v antiphonae
	150v Rs de sapientia a kl aug usq ad kal sept.
	152r antiphonae
	152v Rs a kal sept. usq a medio mense
	154v antiphonae
	155r Rs a medio sept.usq ad kal oct.
	156v antiphonae

VOL. A	VOL. B
	<div data-bbox="1005 263 1395 463"> 157r rs de machabeis 158v antiphonae 159r Rs a kal nov. usq ad adventum dni 160v antiphonae de Trinitate 162v mortuorum 165v — </div>

APPENDIX 2: MUSIC PUBLISHERS IN THE COLLECTION OF MUSICAL PRINTS (Pr 1 to 159)

ITALY

	No of works		No of works
Bologna:		Rome:	
Giacomo Monti	11	Amadeo Belmonte	7
Pier Maria Monti	1	Maurizio Balmonti	3
Antonio Pisarri	1	Vincenzo Blanco	1
		Gio. Pietro Collini	1
Messina:		Michele Cortellini	1
Pietro Brea	1	Andrea Fei	1
		Giacomo Fei, figlio d'Andrea	1
Milan:		Ludovico Grignani	7
Herede di Simon Tini		Ludovico Grignani	
e Filippo Lomazzo		appresso Vincenzo Blanco	1
		Ignazio de Lazari	6
Modena:	1	Vitale Mascardi	8
Gio. Gasparo Ferri	1	per il Mascardi	1
		per il successore al Mascardi	10
Naples:		Paolo Masotto	3
Ottavio Beltrano	3	Francesco Moneta	1
Gio. Batt. Gargano		Gio. Angelo Muti	7
e Matteo Nucci	1	Gio. Battista Robletti	2
Costantino Vitale	1	Luca Antonio Saldo	1
Palermo:		Venice:	
Giuseppe Bisagni	7	Stampa del Gardano	3
Gio. Antonio de Franciscis	1	Bartolomeo Magni	6
Gio. Batt. Maringo	2	app. Francesco Magni	1
Francesco Terranova	1	Giuseppe Sala	1
per il Veneziano	1	Giacomo Vincenti	2
		Alessandro Vincenti	33

PARIS: Robert Ballard 1; Pierre Ballard 1

APPENDIX 3: THE UNIQUES OF THE MDINA COLLECTION (Mus. Pr. 1–159)

Date	Place of Publication	composer	title	Ref.no	remarks
UNIQUE WORKS					
1602	Palermo	Giulio Oristagno	Responsoria Nativitatis	Pr 116	incomplete: ATB missing
1620	Venice	Francesco Colombini	Missa et Motecta ..op iii	Pr 29	complete
1623	Venice	Francesco Colombini	Il secondo libro de madrigali.. op.v	Pr 28	incomplete: C missing
1624	Palermo	Mariano di Lorenzo	Salmi, magnificat, falsi bordon...op.v	Pr 98	incomplete: ATB missing
1625	Venice	Agostino Facchi	Madrigali..... libro 1	Pr 43	complete
1634	Palermo	Andrea Rinaldi	Il primo libro de motetti	Pr 124	complete
1636	Naples	Francesco Taranto	Carmina dulcisona liber 2	Pr 44	incomplete: 4 th v. missing
1636	Palermo	Vincenzo d'Elia	Salmi et hinni	Pr 40	complete
1651	Rome	Florido de Silvestri (comp.)	Has Sacras Cantiones pars 1	Pr 50	complete
1652	Palermo	Vincenzo Amato	Sacri Concerti libro 1, op.1	Pr 3	complete, and 3 duplicate parts
1653	Palermo	Bonaventura Rubino	Il secondo libro de Motetti, op.iv	Pr 133	two complete copies
1655	Palermo	Bonaventura Rubino	Salmi varii .. op.v	Pr 132	two complete copies
1656	Palermo	Vincenzo Amato	Messa e salmi..... Libro 1, op.ii	Pr 4	incomplete: T missing
1657	Palermo	Antonio La Greca	Armonia sacra di vari motetti , libro 1, op. 1	Pr 113	incomplete: B missing
1663	Rome	Corrado Bonfiglio	Madrigali spirituali	Pr 12	two complete copies
1698	Rome	Alessandro Melani	Motetti.....op.iv	Pr 107	complete

Date	Place of Publication	composer	title	Ref.no	remarks
UNIQUE EDITIONS					
1617	Naples	Carlo Gesualdo	Madrigali a 5 voci..L.5	(1) Pr 123	complete
1621	Venice	Antonio Savetta	Magnificat per omnes tonos, op. 8	(2) Pr 139	incomplete: 7 parts missing
1626	Rome	Gio. Batta Robletti (comp.)	Litaniae B.Virginis	(3) Pr 156	complete
1647	Naples	Bartolomeo Cappello	Ghirlanda di vari Fiori, seconda impressione	(4) Pr 15	complete
1662	Rome	Bonifazio Graziani	Il 2 libro de motetti a voce sola, op.6	(5) Pr 79	complete; one duplicate part
1665	Rome	Bonifazio Graziani	Motettiop. xii	(6) Pr 87	incomplete: 3 parts missing
1667	Rome	Bonifazio Graziani	Motettiop.xii	(7) Pr 86	complete

NOTES : OTHER KNOWN EDITIONS (with RISM ref. Nos)

- (1) Naples 1611 (G 1739); Venice 1614 (G 1740)
- (2) Venice 1608 (S 1104)
- (3) 1662 (B.1 1622)
- (4) 1st impression Naples 1645 (C 919); 4th impression Naples 1650 (C 920).
- (5) Rome 1655 (G 3662)
- (6) Rome 1667 (our Pr 86); 1673 (G 3678) available as Pr 85
- (7) Rome 1665 (our Pr 87) ; 1673 (G 3678)

Date	Place of Publication	composer	title	Ref.no	RISM Ref. no	remarks	unique parts
UNIQUE PARTBOOKS							
1620	Venice	Bernardo Marchesi	Messe brevi..op.3	Pr 99	M478	incomplete 7 parts missing	A primo
1621	Venice	Giovanni Ghizzolo	Il 3 Libro de madrigali..op.18	Pr 77	G 1807	complete	5 parts
1623	Venice	Stefano Bernardi	Psalmi integri op. 4, 4a ed.	Pr 9a	B 2047	incomplete C missing	Alto
1623	Venice	Agostino Diruta	Compieta concertata op.5	Pr 38	D 3118	complete	5 parts
1627	Rome	Domenico Massenzio	Psalmi qui in vesperi 5v., L.1	Pr 101	M 1314	complete	A T
1631	Messina	Giuseppe Palazzolo e Tagliavia	Sacre Canzoni Musicali L.3, op.8	Pr 118	P 653	complete	org
1634	Naples	Giuseppe Caruso	Sacre Lodi del Ssmo....	Pr 17	C 1388	complete	Tenore
1635	Venice	Agostino Facchi	Motetti ... Libro 2	Pr 42	F 44	complete	Tenore (1)
1641	Rome	Filippo da Cavi	Vespertina Psalmodia L.1, op.2	Pr 21	C 1576	complete	Canto
1658	Palermo	Bonaventura Rubino	Salmi davidici op.vii	Pr 135	—	complete	3 parts missing (2)

NOTES

(1) Tenor part is not included in RISM. Bruni suggests that the C2 part includes T.

(2) an incomplete exemplar was found in the Biblioteca Comunale of Spello in Perugia (Italy). The Mdina exemplar is complete.

APPENDIX 4: REPERTORY OF MUSIC SCORES COMPLETED IN FEBRUARY 1710
(an edited version of ACM, *Miscellanea* 523*)

PRINTED WORKS

Item	Composer	Masses	Vespers	Motets
1.	Albergati		Messa e Psalmi op. 4 (99)	
2.	Albergati		Messa e Psalmi op. 4 (100)	
3.	Amato		Messa e Psalmi op. 2 (110)	
4.	Amato			Mottetti op. 1 (147)
5.	Anerio			Litanie (163)
6.	Anerio			Litanie a 2 chori (1)
7.	Asola	Messa a cappella (177)		
8.	Bassani			Mottetti (38)
9.	Beni			Mottetti (175)
10.	Berardi		Psalmi (107)	
11.	Berardo		Psalmi e Messe (86)	
12.	Bernardio		Psalmi (135)	
13.	Bernardio		Psalmi (149)	
14.	Bettelli		Psalmi e Messe (85)	
15.	Bona	Introiti (127)		
16.	Bonaventura		Mottetti, Vespro e Messa (95)	
17.	Borgiano			Mottetti (54)
18.	Brusco		Messa, Salmi, Te Deum (144)	
19.	Caifabri			Mottetti (65)
20.	Caifabri		Psalmi (39)	
21.	Casati			Mottetti (138)
22.	Casati			Mottetti (185)
23.	Cappello		Psalmi (150)	
24.	Carissimi			Mottetti (73)
25.	Cavensi		Psalmi (104)	
26.	Cazzati	Messe (142)		
27.	Cecchelli			Mottetti (172)
28.	Chinelli	Messa op. 8 (68)		

* The enumeration is not in the original. The numbers in brackets indicate the sequence of the item in the original manuscript.

Item	Composer	Masses	Vespers	Motets
29.	Chinelli			Mottetti (199)
30.	Cifra			Antifone (162)
31.	Cima		Messe e Psalmi (42)	
32.	Cima			Mottetti (3)
33.	Cima			Mottetti (9)
34.	Cima			Mottetti (56)
35.	Colombini	Messe (18)		
36.	Colombini			Mottetti (29)
37.	Colonna			Compieta (37)
38.	Colonna			Litanie, Antifone op. 4 (98)
39.	Colonna		Psalmi op. 5 (96)	
40.	Colonna		Psalmi (31)	
41.	Colonna		Psalmi (23)	
42.	Corelli			Sinfonia op. 4 (176)*
43.	Dal Pane			Mottetti (94)
44.	Delia		Hinni e Vespri (118)	
45.	Di Lorenzo		Psalmi (186)	
46.	Diruta			Compieta a 8v. (191)
47.	Diruta		Hinni (67)	
48.	Diruta			Litanie op. 18 (89)
49.	Diruta			Litanie ed Hinni (114)
50.	Diruta		Psalmi per tutto l'anno op. 21 (19)	
51.	Diversi autori			Mottetti (57)
52.	Diversi autori			Mottetti (59)
53.	Diversi autori			Mottetti (103)
54.	Diversi autori			Mottetti (161)
55.	Diversi autori		Psalmi (105)	
56.	Diversi autori		Salmi (178)	
57.	Donati			Mottetti (10)
58.	Dumont			Litanie (107)
59.	Duponchell	Messe (36)		

*The only symphonic work in the entire repertory.

Item	Composer	Masses	Vespers	Motets
60.	Duponchell			Psalmi e Litanie (132)
61.	Fabri		Psalmi (40)	
62.	Falusi			Responsorii (66)
63.	Facho			Mottetti (157)
64.	Filippini		Psalmi (48)	
65.	Filippini		Psalmi con violini (71)	
66.	Filippini	Messe op. 5 (148)		
67.	Filippucci		Messe e Psalmi op. 1 (82)	
68.	Florido	Messe (164)		
69.	Florido	Messe (200)		
70.	Florido			Mottetti op. 1 (13)
71.	Florido			Mottetti op. 1 (136)
72.	Florido			Mottetti op. 2 (12)
73.	Florido			Mottetti parte 2 (41)
74.	Florido			Mottetti (50)
75.	Florido			Mottetti (198)
76.	Florido			Mottetti (61)
77.	Florido			Mottetti (70)
78.	Florido			Mottetti (112)
79.	Florido			Mottetti (139)
80.	Florido			Mottetti (?48)
81.	Florido			Mottetti (166)
82.	Florido			Mottetti (170)
83.	Florido		Psalmi a 3v (44)	
84.	Florido e diversi			Mottetti op. 2 (122)
85.	Florido e diversi			Mottetti (126)
86.	Foggia	Messe a 2 chori (69)		
87.	Foggia	Messe op. 15 (70)		
88.	Foggia	Messe (113)		
89.	Foggia		Psalmi (106)	
90.	Foggia			Mottetti op. 4 (97)
91.	Foggia			Mottetti op. 4 (116)
92.	Foggia			Mottetti op. 6 (51)

Item	Composer	Masses	Vespers	Motets
93.	Foggia			Mottetti op. 6 (146)
94.	Foggia			Mottetti (4)
95.	Foggia		Offertorii e Mottetti (79)	
96.	Foggia			Hinni, Litanie e Salve op. 8 (115)
97.	Foggia			Litanie op. 16 (81)
98.	Foggia			Litanie (33)
99.	Gallerano		Psalmi (25)	
100.	Gamberini			Mottetti (171)
101.	Grandi		Psalmi (47)	
102.	Ghizzolo	Messe (194)		
103.	Ghizzolo		Psalmi (160)	
104.	Gratiani	Messe op. 22 (75)		
105.	Gratiani		Psalmi 5v op. 5 (21)	
106.	Gratiani		Psalmi op. 5 (120)	
107.	Gratiani		Psalmi	
108.	Gratiani			Mottetti iv op. 2 (17)
109.	Gratiani			Mottetti iv op. 3 (160)
110.	Gratiani			Mottetti iv op. 6 (110)
111.	Gratiani			Mottetti op. 7 (109)
112.	Gratiani			Mottetti op. 7 (137)
113.	Gratiani			Mottetti op. 12 (93)
114.	Gratiani			Mottetti op. 12 (145)
115.	Gratiani			Mottetti op. 14 (52)
116.	Gratiani			Mottetti op. 14 (58)
117.	Gratiani			Mottetti op. 15 (74)
118.	Gratiani			Mottetti op. 25 (76)
119.	Gratiani			Mottetti (6)
120.	Gratiani			Mottetti (8)
121.	Gratiani			Mottetti (14)
122.	Gratiani			Mottetti (15)
123.	Gratiani			Mottetti (43)
124.	Gratiani			Mottetti (45)
125.	Gratiani			Mottetti (53)
126.	Gratiani			Mottetti (152)

Item	Composer	Masses	Vespers	Motets
127.	Gratiani			Mottetti (155)
128.	Gratiani			Litanie op. 11 (80)
129.	Gratiani			Litanie (34)
130.	Gratiani			Responsorii della Settimana Santa (154)
131.	Gratiani			Salve, Alma, Regina op. 13 (141)
132.	'Incognito'			Mottetti (188)
133.	L'Argentina		Psalmi op. 11 (84)	
134.	Lappi		Messa, Psalmi, Mottetti, Te Deum (108)	
135.	La Greca			Mottetti (151)
136.	La Greca			Mottetti (63)
137.	Leonardo			Mottetti e Litanie (72)
138.	Marchesi			Psalmi brevi e Te Deum (87)
139.	Mammìni		Messa e Psalmi (35)	
140.	Mazzocchi		Psalmi (60)	
141.	Mazzocchi		Psalmi (124)	
142.	Mazzocchi			Mottetti (2)
143.	Massentio		Psalmi (168)	
144.	Melani			Mottetti op. 2 (77)
145.	Melani			Mottetti op. 3 (32)
146.	Melani			Mottetti op. 4 (49)
147.	Melvi			Mottetti (91)
148.	Monserato		Psalmi (46)	
149.	Montecchio		Messa e Psalmi a 2 chori (182)	
150.	Monteverdi		Messa e Psalmi (159)	
151.	Palazzotto			Mottetti (28)
152.	Polidori	Messa a 4 v. (30)		
153.	Piazzì	Messa a cappella (196)		
154.	Radesca	Messe (169)		
155.	Rigatti		Messa e Psalmi (102)	
156.	Rinaldi			Mottetti (156)

Item	Composer	Masses	Vespers	Motets
157.	Rovetta		Messa e Psalmi (156)	
158.	Rovetta		Psalmi e Messa (92)	
159.	Rovetta		Psalmi (128)	
160.	Rovetta			Mottetti (90)
161.	Rotondi		Mottetti, Messa, Psalmi, Litanie (121)	
162.	Rubino		Mottetti e Messa di Morti (19)	
163.	Rubino		Psalmi op. 1 (83)	
164.	Rubino		Psalmi (62)	
165.	Rubino		Psalmi (64)	
166.	Rubino			Mottetti (117)
167.	Rubino			Mottetti (193)
168.	Sabbatino		Psalmi (26)	
169.	Savetti		Magnificat con diversi toni (125)	
170.	Scapitta	Messe (134)		
171.	Scipione		Psalmi (20)	
172.	Scorpione			Mottetti (50)
173.	Stefano		Psalmi a 2 chori con vv. (130)	
174.	Stamigna			Mottetti op. 1 (78)
175.	Summontii			Mottetti (55)
176.	Solini		Messa e Mottetti (189)	
177.	Taranto			Mottetti (173)
178.	Tarditi		Messa, Psalmi a 4 v. (22)	
179.	Tarditi		Psalmi, Messa e Mottetti (131)	
180.	Tarditi		Psalmi e Antifone (101)	
181.	Tarditi		Mottetti, Psalmi, Hinni op. 30 (133)	
182.	Tarditi		Mottetti e Psalmi (123)	
183.	Tarditi		Psalmi e Litanie (158)	
184.	Tarditi		Psalmi (143)	
185.	Tonnani			Mottetti, Salve, Alma, Litanie (174)
186.	Tricarico			Mottetti (129)
187.	Vanarelli			Litanie (111)
188.	Urio P.			Mottetti (270)

MANUSCRIPT COMPOSITIONS

ITALIAN COMPOSERS

Item	Composer	Masses	Vespers	Motets
1.	Albergati, Conte	M. a 5 (28)		
2.	Albergati, Conte	M. a 5 (32)		
3.	Albergati, Conte			O cor meum a 2 (342)
4.	Albergati, Conte			Fidelis servus a 9 (387)
5.	Albergati, Conte			O lingua benedicta a 3 (488)
6.	Amato D. Vincenzo	M. a 5 con rip. con vv. (4)		
7.	Amato D. Vincenzo	M. a 5 (47)		
8.	Amato D. Vincenzo	M. a 5 (539)		
9.	Ansalone	M. a 5 con sinf. (24)		
10.	Arconati	M. a 5 con sinf. (18)		
11.	Arconati	M. a 5 con vv. (22)		
12.	Arconati	M. a 5 (40)		
13.	Arconati	M. a 4 (44)		
14.	Arconati		Dixit a 9 con sinf. (69)	
15.	Arconati		Laudate Pueri a 3 (162)	
16.	Arconati			Nenia a 2 con sinf. (440)
17.	Arotino		Magnificat a 5 (248)	
18.	Arigonio Giacomo			Deus Charitas est a 3 (296)
19.	Asola	M. a 4 (31)		
20.	Asola	M. a 4 (34)		
21.	Battista A.		Confitebor a 3 con vv. e 2 viole (145)	
22.	Bicelli			O vos qui esuritis a 2 (412)
23.	Benevoli (Demanoli)		Magnificat a 8 (234)	
24.	Benevoli (Demanoli)			Misericordias Domini a 2 (408)
25.	Bertocchi			Nenia a v. sola (574)
26.	Campochiaro			Concerto a 4 con sinf. (331)
27.	Capoano	M. de morti a 4 (36)		

Item	Composer	Masses	Vespers	Motets
28.	Capoano			Miserere mei a 9 (478)
29.	Cara			Ad rotas venite a 5 con sinf. (357)
30.	Cara			Creatores coelici a 5 con sinf. (500)
31.	Carissimi	M. a 5 con rip. e sinf. (13)		
32.	Carissimi	M. a 2 chori (16)		
33.	Carissimi	M. a 2 chori (21)		
34.	Carissimi	M. a 5 (541)		
35.	Carissimi		Laudate Pueri a 3 (149)	
36.	Carissimi			Sicut mater consolatur a 2 (303)
37.	Carissimi			Emendemus in melius a 3 (304)
38.	Carissimi			O ignis sancte a 2 (326)
39.	Carissimi			O ignis a 2 (341)
40.	Carissimi			O qua mirabilia a 2 (346)
41.	Carissimi			Ave dulcissima a 3 con sinf. (356)
42.	Carissimi			Adesto a voce sola con vv. (367)
43.	Carissimi			Si linguis hominum a 3 con sinf. (371)
44.	Carissimi			Audite sancti a 3 (385)
45.	Carissimi			Exultate a 2 (407)
46.	Carissimi			O Domine Jesu a 3 (415)
47.	Carissimi			Annuntiate gentes a 5 (417)
48.	Carissimi			Da pacem Domine a 3 (432)
49.	Carissimi			Si qua est consolatio a 3 (468)
50.	Carissimi			Egredimini a 3 con sinf. (483)
51.	Carissimi			Ecce Deus noster a voce sola con sinf. (489)
52.	Carissimi			Exulta Maria a 2 con sinf. (501)
53.	Carissimi			Audite sancti a 3 (523)
54.	Carrozza		Domine. Dixit a 8 (80)	
55.	Carrozza		Magnificat a 8 (235)	
56.	Carrozza			Quae est ista a 5 (297)
57.	Carrozza			Amantissime Jesu a 4 (381)
58.	Casati	M. a 4 (52)		
59.	Castoldi (Gastoldi)	M. a 4 del 1mo tono (33)		
60.	Castoldi (Gastoldi)		Dixit a 6 (100)	
61.	Catalani		Dixit a 5 (91)	

Item	Composer	Masses	Vespers	Motets
62.	Cazzati			O anima mea a 2 (325)
63.	Cecchelli			Per rigidos montes a 3 con sinf. (307)
64.	Celani			Revertere Oidetta a 2 (416)
65.	Celani			Aspicite terrarum a 3 (418)
66.	Celani			Tremunt arma a 4 (420)
67.	Celesini	M. a 5 (45)		
68.	Cherubino			Virginis populi a 2 (525)
69.	Cinnano			Peccavi a 3 (465)
70.	Cocchi			Compieta a 2 chori (534)
71.	Fabri Stefano			Venite exultemus a 2 (559)
72.	Falvetti Michelangelo	M. a 5 con vv. (25)		
73.	Falvetti Michelangelo	M. a 5 (43)		
74.	Falvetti Michelangelo	M. a 4 e 5 con vv. (48)		
75.	Falvetti Michelangelo		Domine a 4 con vv. (90)	
76.	Falvetti Michelangelo		Domine a 4 (101)	
77.	Falvetti Michelangelo		Dixit a 4 (113)	
78.	Falvetti Michelangelo		Confitebor a 3 con sinf. (129)	
79.	Falvetti Michelangelo		Laudate pueri a 3 (160)	
80.	Falvetti Michelangelo		Laudate Pueri a 3 (173)	
81.	Fasolo P.			Pastorale a 5 (390)
82.	Fasolo P.			Genuit puerpera a 3 (563)
83.	Ferrera			Motetti a 3 (490)
84.	Foggia			Ave Maria a voce sola con 2 vv. (334)
85.	Foggia			Quae suspiras a 3 (340)
86.	Foggia			Ave Maria a 5 con sinf. (362)
87.	Foggia			Quae suspiras a 2 (373)
88.	Foggia			Ecce mater a 5 con sinf. (446)
89.	Fontei	M. con istromenti (57)		
90.	Fontei		Dixit a 8 con sinf. (89)	
91.	Fontei		Laudate Dominum a 2 (225)	
92.	Fontei		Magnificat a 8 con vv. (237)	
93.	Gallerano	M. a 4 (29)		
94.	Gallo Vincenzo	M. a 2 chori (548)		

Item	Composer	Masses	Vespers	Motets
95.	Ghizzolo	M. a 5 (49)		
96.	Ghizzolo		Psalmi a 5 (62)	
97.	Ghizzolo		Magnificat a 5 (245)	
98.	Giangetti			Benignissime Jesu a 2 (411)
99.	Giangetti			Quae Domine a 3 (419)
100.	Grassi Francesco		Nisi Dominus a 3 con vv. (206)	
101.	Gratiani			Rex magne a 3 (436)
102.	Gratiani			Gaudia pastores a v. sola (441)
103.	Gratiani			Gaudia pastores a v. sola (449)
104.	Gratiani			Hic est panis a 2 (484)
105.	Gratiani			Nenia a voce sola (573)
106.	Legrenzi Gio.		Confitebor a 2 (126)	
107.	Lombarda	M. a 2 chori (9)		
108.	Lombarda		Beatus Vir a 5 con vv. e rip. (191)	
109.	Maiolini	M. a 7 con sinf. (7)		Jubilent coeli a 4 e 3 con istr. (317)
110.	Maiotta P. a Battaglia			
111.	Maiotta P. a Battaglia			Pastores transeamus a 5 (370)
112.	Maiotta P. a Battaglia			Salutatio angelica a 2 con rip. (437)
113.	Maiotta P. a Battaglia	M. a 5 (538)		Domine Deus omnipotens a 6 con sinf. (486)
114.	Mattioli			
115.	Mazzaferata		Laudate Pueri a 3 con vv. (148)	
116.	Mazzocchi			In lectulo meo a 4 (300)
117.	Mazzocchi			Felix Jerusalem a 3 (376)
118.	Muscari			Gloriosum diem a 2 (323)
119.	Muscari			Quis mihi det a 3 con sinf. (372)
120.	Muscari			Quis mihi det (duplicata) a 3 con vv. (374)
121.	Muscari			Ecce eamus a 5 con sinf. (406)
122.	Paglia			In conspectu angelorum a 2 (520)
123.	Padoani	M. a 8 (59)	Psalmi a 8 (63)	
124.	Palazzolo			Quis resistet a 3 (294)
125.	Peretti			
126.	Pitoni		Dixit a 4 (114)	
127.	Pitoni		Beatus a 3 (192)	

Item	Composer	Masses	Vespers	Motets
128.	Pitoni		Laetatus a voce sola con rip. (197)	
129.	Pitoni		Magnificat a 4 (244)	
130.	Pitoni			Praebe lumina a 2 con vv. (361)
131.	Pitoni			Indica mihi a 5 con sinf. (364)
132.	Pitoni			Exultate Deo a 2 (384)
133.	Pitoni			Deus Deus meus a 2 con sinf. (388)
134.	Pitoni			Iustus ut palma florebit a 2 con vv. (394)
135.	Porta		Psalmi concertati a 4 e 5 (61)	
136.	Porta		Dixit a cappella (110)	
137.	Riccio			Parvulus puer a 4 con vv. (448)
138.	Rinaldi			Gaude felix Roma a 3 (389)
139.	Rigatti	M. a 2 con sinf. (17)		
140.	Rigatti	M. a 3 o ver a 7 mancante (51)		
141.	Rigatti		Dixit a 5 con vv. et altri istr. ad placitum (111)	
142.	Rigatti		Confitebor a 6 con 2 vv. e 4 viole (142)	
143.	Rigatti		Confitebor a 6 con vv. (136)	
144.	Rigatti		Laudate Pueri a 6 con vv. (174)	
145.	Rigatti		Beatus Vir a 5 con sinf. (182)	
146.	Rigatti		Lauda Jerusalem a 2 con rit. (218)	
147.	Rigatti			Surge propera a 3 (298)
148.	Rubino		Psalmi a 8 (60)	
149.	Rubino		Dixit a 8 (78)	
150.	Rubino		Dixit a 5 (103)	
151.	Sabino D. Antonio			Quam dilecta a 3 (299)
152.	Sabino D. Antonio			O gratiosum a 3 con sinf. (305)
153.	Sabino D. Antonio			Osculetur a 3 con sinf. (345)
154.	Sabino D. Antonio			Ista pulchra es a 4 (497)
155.	Sabino D. Antonio			Ista pulchra a 4 (561)
156.	? Sabino			Nolite timere (pastorale) a 5 (368)
157.	Sabino Gio. Maria			O quam speciosa a 5 con sinf. (293)
158.	Sabino Gio. Maria			Jubilemus a 2 (522)
159.	Sabino Francesco			Ave virgo a 3 con sinf. (343)
160.	Sabino Francesco			Franciscus Christi pauper a 3 con sinf. (396)

Item	Composer	Masses	Vespers	Motets
161.	Soprano			Somne laborum a 2 (514)
162.	Tarditi		Laudate pueri a voce sola con vv. (172)	
163.	Tozzi D. Vincenzo	M. a 2 chori (14)		
164.	Tozzi D. Vincenzo	M. a 5 (543)		
165.	Tozzi D. Vincenzo	M. a 5 (545)		
166.	Tozzi D. Vincenzo		Dixit a 8 (74)	
167.	Tozzi D. Vincenzo		Confitebor a 5 (143)	
168.	Tozzi D. Vincenzo		Laudate Pueri a 3 con sinf. (156)	
169.	Tozzi D. Vincenzo		Laudate Pueri a 4 (171)	
170.	Tozzi D. Vincenzo		Beatus Vir a 5 (184)	
171.	Tozzi D. Vincenzo		Laudate Dominum a 5 (226)	
172.	Tozzi D. Vincenzo		Magnificat a 8 (238)	
173.	Tozzi D. Vincenzo		Magnificat a 5 (247)	
174.	Tozzi D. Vincenzo		Magnificat a 4 e 5 (250)	
175.	Tozzi D. Vincenzo			In coelesti viridario a 4 (455)
176.	Tozzi D. Vincenzo			Iste confessor a 9 (279)
177.	Tozzi D. Vincenzo			Ave maris stella a 8 (281)
178.	Tozzi D. Vincenzo			Ave maris stella a 8 (284)
179.	Tozzi D. Vincenzo			Currite fideles a 3 (308)
180.	Tozzi D. Vincenzo			Currite fideles a 3 (517)
181.	Tozzi D. Vincenzo			Dialogo pastorale a 4 con sinf. (571)
182.	Tozzi D. Vincenzo			Dialogo pastorale a 5 (564)
183.	Tozzi D. Vincenzo			Dialogo pastorale a 5 (567)
184.	Tozzi D. Vincenzo			Dialogo pastorale a 5 con sinf. (566)
185.	Tozzi D. Vincenzo			Dialogo pastorale a 5 con sinf. (568)
186.	Tozzi D. Vincenzo			Dialogo pastorale a 5 con sinf. (569)
187.	Tozzi D. Vincenzo			Dialogo pastorale a 5 con sinf. (570)
188.	Tozzi D. Vincenzo			Dialogo pastorale a 5 con sinf. (565)
189.	Tozzi D. Vincenzo			Domine Deus noster a v. sola (401)
190.	Tozzi D. Vincenzo			Eia montes iubilare a 3 (339)
191.	Tozzi D. Vincenzo			Eia pangite turbae a v. sola (400)
192.	Tozzi D. Vincenzo			Eia pastores a 5 con sinf. (365)
193.	Tozzi D. Vincenzo			Exultate cantate a 3 (310)
194.	Tozzi D. Vincenzo			In celesti viridario a 4 (535)

Item	Composer	Masses	Vespers	Motets
195.	Tozzi D. Vincenzo			In lectulo meo a 3 (320)
196.	Tozzi D. Vincenzo			Invicta virgo a 3 (498)
197.	Tozzi D. Vincenzo			Jesu dulcedo a 3 (349)
198.	Tozzi D. Vincenzo			Miserere a 4 (479)
199.	Tozzi D. Vincenzo			Nenia a 2 (572)
200.	Tozzi D. Vincenzo			O beata Virgo a 3 (312)
201.	Tozzi D. Vincenzo			O dulcissimum Mariae nomen a 2 (562)
202.	Tozzi D. Vincenzo			O lilium convallium a v. sola (379)
203.	Tozzi D. Vincenzo			Panis angelicus a 2 (382)
204.	Tozzi D. Vincenzo			Quae est ista a 3 con sinf. (435)
205.	Tozzi D. Vincenzo			Surgite lenate a 4 (386)
206.	Tozzi D. Vincenzo			Venite gentes a 2 (313)
207.	Tozzi D. Vincenzo			Venite gentes a 2 (315)
208.	Tozzi D. Vincenzo			Vidi speciosa a 3 con violini (375)
209.	Vannarelli	M. a 3 (41)		
210.	Vannarelli	M. a 3 (54)		
211.	Vannarelli	M. a 5 rip. con sinf. (85)		
212.	Vannarelli		Confitebor a 3 (123)	
213.	Vannarelli		Laudate pueri a 3 (170)	
214.	Verderosa			Exultent coeli a 4 (369)
215.	Verderosa			Annuncio vobis (444)
216.	Verderosa			Venite omnes a 4 (518)
217.	Verdura			Gentes dicite laudes a 2 (414)

ANONYMOUS WORKS

 Masses:

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|---|--------------------------------------|
| 218. M. Vir Catholicus a 2 chori (3) | 230. M. a 5 (542) |
| 219. M. Vestiva i colli a 2 chori (27) | 231. M. a 5 (544) |
| 220. M. Regis Romanorum a 2 chori (50) | 232. M. a 5 (552) |
| 221. M. S. Rosalea a 4 v. con vv. (53) | 233. M. a 3,4,5 (551) |
| 222. M. Corre la nave mia a 5 (540) | 234. M. a 4 con 2 vv. (55) |
| | 235. M. a 4 con 2 vv. (26) |
| 223. M. a 2 chori con vv. (6) | 236. M. a 4 con sinf. pastorale (35) |
| 224. M. a 2 chori (5) | 237. M. a 4 alla 4a (547) |
| 225. M. a 2 chori (8) | 238. M. a 4 (30) |
| 226. M. a 2 chori (550) | 239. M. a 4 (42) |
| 227. M. a 8 con vv. (553) | |
| 228. M. pastorale a 6 con sinf. e gloria (37) | 240. M. e vespro a 3 (549) |
| 229. M. a 5 (46) | 241. M. e vespro a 4 (554) |
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 Vespers

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|---|---|
| 242. Salmi a 2 chori S. Cecilia e S. Agata (64) | 256. Confitebor a 3 e vv. (120) |
| 243. Vespri a 8 (81) | 257. Confitebor a 6 con vv. (132) |
| 244. Domine a 5 (104) | 258. Confitebor a v. sola con vv. (119) |
| 245. Beatus (193) | 259. Confitebor a v. sola con vv. (133) |
| 246. Beatus (194) | |
| 247. Beatus Vir a 2 chori (186) | 260. Dixit a 8 (76) |
| 248. Beatus Vir a 2 con rip. (183) | 261. Dixit a 6 con vv. (98) |
| 249. Beatus Vir a 6 con vv. (185) | 262. Dixit a 4 con vv. conc. (67) |
| | 263. Dixit a 4 concert. (92) |
| 250. Confitebor a 3 (118) | 264. Dixit a 4 con sinf. e rip. (97) |
| 251. Confitebor a 3 (125) | 265. Dixit a 4 con vv. e rip. (99) |
| 252. Confitebor a 3 (127) | 266. Dixit a 4 (94) |
| 253. Confitebor a 3 (128) | 267. Dixit a 4 (102) |
| 254. Confitebor a 3 (134) | 268. Dixit a 4 (112) |
| 255. Confitebor a 3 (135) | 269. Dixit a 2 con rip. e sinf. (105) |

Vespers

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| 270. Dixit a 2 con rip. (109) | 288. Laudate Pueri a 5 con sinf. (150) |
| 271. Laetatus (202) | 289. Laudate Pueri a 5 con sinf. (159) |
| 272. Laetatus (203) | 290. Laudate Pueri a 5 con vv. (180) |
| 273. Laetatus a 8 dell'8 tono (195) | 291. Laudate Pueri a v. sola con sinf. (181) |
| 274. Laetatus sum a 8 con sinf. (196) | 292. Nisi Dominus (214) |
| 275. Laetatus sum a v. sola con sinf. (198) | 293. Nisi Dominus a 3 (204) |
| 276. Lauda Jerusalem a 8 (219) | 294. Nisi Dominus a 3 con vv. (212) |
| 277. Laudate Pueri a 2 con sinf. (169) | 295. Nisi Dominus a 3 con vv. (213) |
| 278. Laudate Pueri a 3 (153) | 296. Nisi Dominus a 5 (205) |
| 279. Laudate Pueri a 3 (154) | 297. Magnificat a 4 (241) |
| 280. Laudate Pueri a 3 (155) | 298. Magnificat a 4 (246) |
| 281. Laudate Pueri a 3 (166) | 299. Magnificat a 4 con sinf. (242) |
| 282. Laudate Pueri a 3 (175) | 300. Magnificat a 5 (249) |
| 283. Laudate Pueri a 3 (176) | 301. Magnificat a 5 con vv. (240) |
| 284. Laudate Pueri a 3 con sinf. (152) | 302. Magnificat a 8 (232) |
| 285. Laudate Pueri a 3 con sinf. (163) | 303. Magnificat a 8 (236) |
| 286. Laudate Pueri a 3 con vv. (157) | |
| 287. Laudate Pueri a 5 con sinf. (177) | |
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Motets

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|---|---|
| 304. Ad cantus ad plausus a 2 (327) | 316. Damasci praepositus a 2 (409) |
| 305. Ad novum coeli a v. sola con viol. (464) | 317. Deus canticum a 3 con sinf. (348) |
| 306. Ad pugnans a v. sola (395) | 318. Deus tuorum militum – inno a 4 con sinf. (277) |
| 307. Amici nostri audite nos a 3 (492) | 319. Domine non sum dignus a 2 (557) |
| 308. Ave Maria a v. sola con vv. (363) | 320. Dormi fili pastorale a 3 (438) |
| 309. Beata mater a 2 (505) | 321. Dormi o mi dilecte a 2 (445) |
| 310. Beatus vir a 3 (558) | 322. Dulces animae beatae a 2 (511) |
| 311. Beatus vir qui inventus a 3 (487) | 323. Ecce Deus noster a 3 (392) |
| 312. Cantilena a 3 con istr. (502) | 324. Ecce sacerdos magnus a 3 chori (292) |
| 313. Compieta a 5 voci dupl. (533) | 325. Evangelizo vobis pastorale a 2 canti (391) |
| 314. Confitebor tibi Domine rex a 4 con sinf. (508) | 326. Exultantes a 2 (316) |
| 315. Curre ad virginem a v. sola (467) | 327. Exultate jubilate a 2 con 2 viol. (496) |

Motets

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| 328. Gaudeamus omnes a 3 con sinf. (510) | 353. O regina a 2 (499) |
| 329. Gaudeamus omnes a 3 con sinf. (527) | 354. O suavissime Domine a 2 (354) |
| 330. Gaudete a 3 v. (485) | 355. Omnes gentes a 2 (309) |
| 331. Gaudia felices a 2 (495) | 356. Pastorale a 3 con sinf. (433) |
| 332. Haec est vera fraternitas a 3 (556) | 357. Petrus et Joannes – ant. a 4 (458) |
| 333. In Domino speravi a 2 (524) | 358. Puer natus a 4 – pastorale (439) |
| 334. Jubilate coeli a v. sola con sinf. (516) | 359. Quasi stella matutina a 3 con vv. (330) |
| 335. Jubilate propera, dialogo a 2 e 2 vv. (393) | 360. Quem vidistis pastores a 4 (442) |
| 336. Laeta dies a v. sola con viol. (506) | 361. Quicumque Christum quaeritis (inno) a 4 (266) |
| 337. Laetabunda a 3 con sinf. (335) | 362. Quid esset mundus a 3 (503) |
| 338. Laetabunda a 6, 2 vv. e viola (336) | 363. Quid est a mortales – pastorale a 3 (431) |
| 339. Laeti Bethlehem a 2 (447) | 364. Respexi mundum a v. sola con vv. (338) |
| 340. Salve Jesu a 4 (455) | 365. Salve dies beata a v. sola con vv. (494) |
| 341. Lauda Sion a canto fermo (530) | 366. Signum magnum pastorale a 5 (366) |
| 342. Litania spagnuola a v. sola con 3 v. a rip (475) | 367. Surge amica mea a 2 (344) |
| 343. Maria a v. sola con sinf. (413) | 368. Surge illuminare a 2 (403) |
| 344. Miserere a 5 (477) | 369. Te virgo lilium a 4 (301) |
| 345. Nenia pastorale a 4 (493) | 370. Tre lettioni I Nott. di Natale (466) |
| 346. O anima mea a 2 (399) | 371. Tribulator a 3 (526) |
| 347. O anima miseranda a 2 (324) | 372. Veni sponsa Christi a 2 (322) |
| 348. O dies felicissima a 2 (306) | 373. Venite accedite a 2 (402) |
| 349. O ignis sancte a 2 (352) | 374. Venite gentes a 2 (560) |
| 350. O ingens a v. sola (311) | 375. Venite omnes a 3 con sinf. (319) |
| 351. O iucunda dies a 3 con sinf. (509) | 376. Vidi angelum a 6 con vv. (513) |
| 352. O vos omnes ambulantes a 4 (519) | 377. Vidi turbam magnam – ant. a 2 chori (460) |
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Collections (Diversi Autori)

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| 378. Alma Redemptoris, 18 in no. (471) | 383. Oratoris Arie Spirituali (454) |
| 379. Ave Regina Coelorum, 8 in no. (473) | 384. Regina Coeli, 12 in no. (472) |
| 380. Clama ne cesses a 3 (521) | 385. Salve Regina, 84 in no. (470) |
| 381. Litanie, 40 in no. (474) | 386. Sinfonie, 4 in no. (536) |
| 382. Mottetti (321) | 387. Sinfonie diverse (537) |

MALTESE COMPOSERS

BALZANO Don Giuseppe (1616–1700)

Masses

388. Messa breve a 3 chori (11)
389. Messa Pastorale a 2 chori (12)
390. Messa Pastorale a 2 chori (20)
391. Messa breve a 2 chori (10)
392. Messa a 2 chori con sinfonia (84)
393. Messa a 2 chori (1)
394. Messa a 2 chori (2)
395. Messa a 2 chori (15)
396. Messa a 2 chori (19)

397. Messa a 2 chori (23)
398. Messa a 2 chori (83)
399. Messa breve a 8 voci (86)
400. Messa a 8 voci (56)
401. Messa a 8 voci (58)
402. Messa a 8 voci (87)
403. Messa a 8 voci (88)
404. Messa a 5 voci (546)
405. Messa a 4 voci (39)

Vespers

406. Ad Dominum cum tribularer, 8 v. (215)

407. Beatus Vir, 2 v. con sinfonia (189)
408. Baetus Vir, 2 chori (187)
409. Beatus Vir, 2 chori (188)
410. Beatus Vir, 8 v. (190)

411. Confitebor, 3 v. con sinfonia (140)
412. Confitebor, 3 v. con sinfonia (144)
413. Confitebor, 3 v. con sinfonia (138)
414. Confitebor, 3 canti (117)
415. Confitebor, 3 v. (121)
416. Confitebor, 3 v. (122)
417. Confitebor, 3 v. (124)
418. Confitebor, 3 v. (130)
419. Confitebor, 3 v. (131)

420. Confitebor, 3 v. (139)
421. Confitebor, 3 v. (146)
422. Confitebor, 1 v. con sinfonia (137)
423. Confitebor, 1 v. (141)

424. Dixit, 8 v. con sinfonia (82)
425. Dixit, 8 v. con sinfonia (70)
426. Dixit, 2 chori (66)
427. Dixit, 2 chori (115)
428. Dixit, 8 v. (72)
429. Dixit, 8 v. (73)
430. Dixit, 8 v. (75)
431. Dixit, 8 v. (77)
432. Dixit, 5 v. (107)
433. Dixit, 5 v. (108)
434. Dixit, 4 v. con sinfonia (116)

Vespers

435. Dixit, 4 v. (93)
 436. Dixit, 4 v. (95)
 437. Dixit, 4 v. (106)
 438. Dixit, 3 v. (96)
 439. Domine, 2 chori con sinfonia (81)

 440. Laetatus Sum, 8 v. (200)
 441. Laetatus Sum, 8 v. (201)
 442. Laetatus Sum, 8 v. (199)
 443. Lauda Jerusalem, 8 v. (216)
 444. Lauda Jerusalem, 8 v. (217)
 445. Lauda Jerusalem, 8 v. (220)
 446. Laudate Dominum, 2 con ripieno (224)
 447. Laudate Dominum, 2 con sinfonia (221)
 448. Laudate Dominum, 8 v. (222)
 449. Laudate Dominum, 8 v. (223)
 450. Laudate Pueri, 5 v. (147)
 451. Laudate Pueri, 4 v. (158)
 452. Laudate Pueri, 3 v. con sinfonia (151)
 453. Laudate Pueri, 3 v. con sinfonia (161)
 454. Laudate Pueri, 3 v. con sinfonia (167)
 455. Laudate Pueri, 3 v. con sinfonia (178)
 456. Laudate Pueri, 3 v. (179)
 457. Laudate Pueri, 3 v. (164)
 458. Laudate Pueri, 1 v. con sinfonia (168)

459. Laudate Pueri, 1 v. (165)

 460. Miserere, 5 v. (456)
 461. Miserere, 5 v. (480)

 462. Nisi Dominus, 5 v. (211)
 463. Nisi Dominus, 3 v. con sinfonia (207)
 464. Nisi Dominus, 3 v. con sinfonia (208)
 465. Nisi Dominus, 3 v. (209)
 466. Nisi Dominus, 1 v. con sinfonia (210)

 467. Magnificat, 8 v. con sinfonia (239)
 468. Magnificat, 8 v. (233)
 469. Magnificat, 8 v. (251)
 470. Magnificat, 8 v. (227)
 471. Magnificat, 8 v. (228)
 472. Magnificat, 8 v. (229)
 473. Magnificat, 8 v. (230)
 474. Magnificat, 8 v. (231)
 475. Magnificat, 5 v. (243)
 476. Magnificat, 4 v. (252)

 477. Psalms, 8 v. con sinfonia (68)
 478. Psalms, 2 chori (65)
 479. Psalms, 8 v. (79)

Hymns

480. Ave Maris Stella, 2 chori (270)
 481. Ave Maris Stella, 5 v. (272)
 482. Ave Maris Stella, 4v. con violini (285)
 483. Coelestis Urbs, 4 v. (288)
 484. Crudelis Herodis, 4 v. (262)

 485. Decora lux, 5 v. con sinfonia (253)
 486. Deus tuorum militum, 4 v. (265)
 487. Deus tuorum militum, 4 v. con sinfonia (289)
 488. Egregie Doctor, 4 v. (269)
 489. Exultet orbis, 4 v. (260)

Hymns

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|---|---|
| 490. Iste confessor, 4 v. (287) | 501. Pater superni, 5 v. (291) |
| 491. Iste confessor, 4 v. (290) | 502. Placare Christe servulis, 4 v. (254) |
| 492. Jam sol recedit igneus, 4 v. (256) | 503. Proles de coelo, 4 v. (276) |
| 493. Jesu corona virginum, 4 v. (261) | 504. Regis superni, 5 v. (282) |
| 494. Jesu corona virginum, 4 v. (273) | 505. Salutis humanae sator, 4 v. (275) |
| 495. Jesu corona virginum, 4 v. (283) | 506. Si quaeris miracula, 4 v. (457) |
| 496. Jesu redemptur omnium, 4 v. (286) | 507. Te splendor, 4 v. (257) |
| 497. Magne pater Augustine, 4 v. (255) | 508. Ut quaeant laxi, 2 chori (267) |
| 498. Miris modis, 4 v. (264) | 509. Ut quaeant laxi, 4 v. (274) |
| 499. O gloriosa Domina, 2 chori (271) | 510. Veni creator, 8 v. (280) |
| 500. Pange lingua, 4 v. (268) | 511. Veni creator, 4 v. (258) |
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Sequences and Te Deum

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|---|---|
| 512. Lauda Sion, 4 v. con violini o senza (529) | 514. Victimae paschali laudes, 4 v. (531) |
| 513. Stabat Mater, 4 v. (532) | 515. Te Deum, 2 chori (528) |
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Motets

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|---|--|
| 516. Adeste, 1 v. (450) | 528. Dialogo per la Natività di S. Giovanni Battista, 3 v. (456) |
| 517. Ad cantus ad plausus, 2 v. (350) | 529. Domine salvum fac regem, 2 chori (512) |
| 518. Adiuro vos, 5 v. con sinfonia (353) | 530. Ecce sacerdos, 2 chori (425) |
| 519. Antifone per la messa di Sabato Santo, 2 chori (535) | 531. Ecce sacerdos magnus, 2 chori (430) |
| 520. Ave gratia plena, 2 v. (263) | 532. Ecce servus Dei, 4 v. con violini (332) |
| 521. Benedicite gentes, 3 v. (295) | 533. Ego ille, 8 v. con sinfonia (398) |
| 522. Cantemus laudem, 3 v. (360) | 534. Ego plantavi, 4 v. con timpani (463) |
| 523. Congregavit Deus, 3 v. (434) | 535. Ex altari tuo Domine, 8 v. (422) |
| 524. Corona aurea, 3 v. con sinfonia (302) | 536. Exultate, 8 v. (359) |
| 525. Cum complerentur, 4 v. (461) | 537. Exultate gaudete, 3 v. con sinfonia (428) |
| 526. Da pacem Domine, 2 chori (482) | 538. Felix namque est, 4 v./Nativitas tua (507) |
| 527. Dat tuba, 8 v. con sinfonia (383) | 539. Gaudeamus omnes, 3 v. con sinfonia (318) |

Motets

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|--|---|
| 540. Haec dies, 8 v. (423) | 554. Quis est hic, 3 v. (424) |
| 541. Hodie Paulus, 2 v. (405) | 555. Responsori dei morti, 6 v. (451) |
| 542. Iste homo fecit omnia, 3 v. (329) | 556. Responsorii duplicati e diverse lamentazioni (453) |
| 543. Jesu mi dulcissime, 4 v. (328) | 557. Responsorii pastorali, 4 v. (452) |
| 544. Joannes (dialogo), 5 v. (404) | 558. Rex pacificus, 4 v. (459) |
| 545. Nos autem gloriari, 4 v. (433) | 559. Sacerdos et pontifex, 2 chori (481) |
| 546. O doctor optime, 2 chori (427) | 560. Sacerdos in aeternum, 8 v. (462) |
| 547. Omnes sancti, 4 v. (504) | 561. Surgam et circuibo, 4 v. (377) |
| 548. O populi fideles, 4 v. (421) | 562. Suspiro ad te, 2 v. (351) |
| 549. Percussit Saul mille, 4 v. (347) | 563. Veni sponsa mea, 3 v. (515) |
| 550. Posui adiutorium, 8 v. (378) | 564. Venite gentes, 3 v. (314) |
| 551. Quae vidistis, 4 v. (469) | 565. Venite viri Jerusalem, 4 v. (410) |
| 552. Qui vult venire, 4 v. (337) | 566. Vidi angelum, 3 v. (426) |
| 553. Quid esset mundus, 3 v. (355) | 567. Vidi speciosam, 3 v. (397) |

BALZANO Don Domenico (1632–1707)

Motets

- | | |
|-----------------------------------|---|
| 568. Ad arma mortales, 2 v. (491) | 571. Ave Maria, 3 v. con sinfonia (358) |
| 569. Da pacem Domine, 2 v. (429) | 572. En gratulemur hodie, 3 v. con sinfonia (278) |
| 570. Venite, venite, 2 v. (380) | 573. Fortem virili pectore, 4 v. (259) |

XEBERRAS Don Carlo

Masses

574. Messa, 4 v. (38)

APPENDIX 5: REPERTORY OF 1809 (ACM, *Minute Capitolari* vol. 20, ff. 547–551)

Nota delle Carte di Musica del Fu Francesco Azopardi, Mro di Cappella della S. Chiesa Cattedrale

- | | |
|--|---|
| N 2 Messe Sollenni a due cori | N 5 Lauda Ierusalem |
| N 1 Kyrie, Gloria e Cum Sancto Spiritu a due cori: <i>ancor non è mai concertata</i> | N 2 Domine probasti |
| | N 2 In convertendo Dominus |
| | N 1 Memento Domine David |
| N 15 Messe Sollenni | |
| N 1 Messa solenne ma poco breve | N 1 Memento Domine David |
| N 3 Messa in Pastorale una d'Azopardi e due di Duranti | N 1 In exitu verso in musica e l'altro in coro |
| N 1 Una messa a 3 voci ne breve ne solenne | N 5 Gloria Patri in carta volante |
| N 2 Messe Sollenni de Requiem | |
| N 2 Sanctus sollenni con strumenti | N 2 Gratias Agimus a solo in carta volante |
| N 1 Credo Solenne in Pastorale | N 2 Qui sedes a solo in carta volante |
| N 10 Credo Sollenni e meno sollenni | N 1 Quoniam a solo in carta volante |
| N 22 Introiti di Messa diversi | |
| | N 1 Regina Coeli letare |
| N 7 Magnificat Sollenni | N 1 Alma in Pastorale a solo con ripieni |
| N 11 Dixit Sollenni. <i>Ho avuto un altro Dixit solenne, onde vengono ad essere 12</i> | N 1 Alma Solenne |
| N 10 Domine ad adiuvandum | N 1 Lettanie della B. Vergine |
| N 11 Confitebor a solo ed alcuni con ripieni | |
| N 3 Tecum principium a solo in carta volante | N 4 Veni Creator Spiritus |
| N 7 Beatus vir a solo con ripieni | N 2 Inni Salutis humanae Sator per l'Ascensione |
| N 12 Laudate pueri a solo e con ripieni | N 2 Inni per S. Giuseppe e per S. Gio. Battista |
| N 2 In exitu Israel | N 1 Egregie Doctor |
| N 2 Credidi propter | N 1 Coelestis urbs Ierusalem |
| N 1 De profundis a solo | N 1 Vexilla per Dominica Passionis |
| N 2 Beati omnes | N 3 Ave Maris Stella |
| | |
| N 5 Laetatus sum | N 2 Salve Regina breve |
| N 6 Nisi Dominus | N 3 Te Deum Laudamus Sollenni |

- N 5 Mottetti per la Processione di S. Gregorio
- N 1 Antiphona Confirma hoc Deus fatta per l'apertura della Visita
- N 1 Sancte Paule per le Processioni
- N 2 Responsorio Iam non dicam vos servos
- N 9 Responsori de Morti
- N 1 Antiphona O Sacrum Convivium
- N 2 Graduale ed Offertorio per l'Epiphania del Signore
- N 2 Graduale ed Offertorio per S. Stefano
- N 2 Graduale ed Offertorio per S. Agata
- N 3 Graduale e due Offertori per la Conversione
- N 1 Antifona per la Solenne Festa di S. Giuseppe
- N 1 Antiphona Vade Anania per la Conversione
- N 1 Gloria Laus et honor per Dominica Palmarum
- N 1 Vesper Alleluia per Sabato Santo
- N 1 Sequentia Victimae Paschali per Pasqua
- N 1 Offertorio per Pasqua
- N 1 Offertorio per 2° giorno di Pasqua
- N 2 Graduale ed Offertorio per l'Ascensione
- N 2 Sequentia Veni Sancte Spiritus per il 1° e 2° giorno di Pentecoste
- N 1 Offertorio per il 1° e 2° giorno di Pentecoste
- N 1 Sequentia Lauda Sion Solenne per il Corpus Domini
- N 1 Altra Sequentia per l'Ottavario del Corpus
- N 3 Due Graduali ed un Offertorio per S. Giovanni Battista
- N 4 Due Graduali e due Offertori diversi
- N 3 Graduale e due Offertori per S. Pietro e Paolo
- N 2 Graduale ed Offertorio per la Commemorazione di S. Paolo quali servono pure per la Conversione
- N 2 Graduale ed Offertorio per S. Anna
- N 2 Graduale ed Offertorio per l'Assunzione
- N 2 Graduale ed Offertorio per la Decollazione di S. Gio. Battista
- N 2 Graduale ed Offertorio per la Consecrazione della Chiesa
- N 2 Graduale ed Offertorio per Tutti i Santi

- N 4 Un Graduale e tre Offertori diversi per la Festa della Concezione della B. Vergine
- N 2 Graduale ed Offertorio per la Notte SSma di Natale
- N 8 Responsori per l'anzidetta Notte di Natale
- N 2 Graduale ed Offertorio per la 3ª Messa di Natale
- N 2 Graduale ed Offertorio per la Novena di Natale
- N 2 Graduale ed Offertorio per S. Stefano
- N 3 Sinfonia Pastorale ed altre due con Organo obbligato
- N 1 Graduale per la Natività della B. Vergine
- N 2 Antifona Sacerdos et Pontifex per la Consecrazione e Visita de Vescovi
- N 2 Graduale ed Offertorio da farsi in Anniversario electionis seu Consecrationis Episcopi
- N 2 Motetti per la Processione del Corpus Domini
- N 2 Motetti per la Processione dell'Ascensione
- N 1 Antiphona Petrus Apostolus
- N 1 Antiphona Gloriosi Principes Terrae ed altra Sancte Paule Apostole
- N 1 Sanctus, Kyrie ed Agnus con Strumenti, quali servono per l'Ordinazione
- N 1 Sancte Paule Apostole e risposte che servono in occasione dei Possessi de Vescovi
- N 1 Offertorio Confirma hoc Deus per il Pentecoste
- N 1 Inno Crudelis Herodes Deum per l'Epiphania
- N 1 Inno Placare Christe servulis di Tutti i Santi
- N 2 Inno Decora Lux per S. Pietro e Paolo
- N 1 Inno Pange Lingua intiero
- N 1 Tantum ergo e Genitori soli
- N 2 Inno per S. Benedetto
- N 1 Più Sequenza di detto Santo
- N 1 Motetto Dormi puer f. in Pastorale
- N 1 Altro Motetto Dormi Salus in Pastorale
- N 27 Responsori per Settimana Santa

N 3 Miserere per Settimana Santa uno di questi tutti i Versi
| in Musica
N 9 Lamentazioni per Settimana Santa

N 3 Christus factus est per il 1°, 2° e 3° giorno de Tenebri
N 1 Improperi Popule meus f. per l'Adorazione del Venerdì
Santo

*Ho avuto di più 5 Laudate Dominum omnes gentes
5 Dixit brevi con strumenti*

*Più ho ricevuto quattro partiture due di Messa breve ed altre due di diversi Salmi che erano già della Chiesa ma erano ancora in
prestito(?) del Maestro*

Comпонimenti in Musica del Fu Signor D. Benigno Zerafa, Maestro di Cappella di Questa Cattedrale Chiesa

Messe a due Cori numero 4
Messe in musica numero 6
Messe de Morti numero 2
Messe Pastoral numero 3

Diversi Graduali ed Offertori
Motetti Pastoral
Motetti per gli Offertori
Introiti di Messe

Domine ad adiuvandum, Dixit, Laudate, Magnificat a 3 voci
Domine ad adiuvandum solenni numero 2
Dixit a due cori numero 3
Dixit numero 6
Confitebor numero 5
Beatus Vir numero 6
Laudate Pueri numero 3

Laudate Dominum omnes numero 3
Memento 1
Laetatus 1
Domine Probasti 1
In convertendo 1
De Profundis 1
Credidi 1
Nisi Dominus 1
Magnificat 3

Te Deum 1
Veni Sancte Spiritus 1
Sequenza per la Pasqua 1
Responsori di Natale
Miserere 1
Responsori di Settimana Santa
Improperi

Componenti di Salvatore Portelli

Confitebor a quattro voci 1
Beatus Vir 1
Dixit 1

Laudate Pueri 1
Laudate Dominum omnes gentes 1
Te Deum
Motetti

Componenti di Gristi

Antifone di S. Gregorio

Ave Regina

Componenti Portati Da Napoli

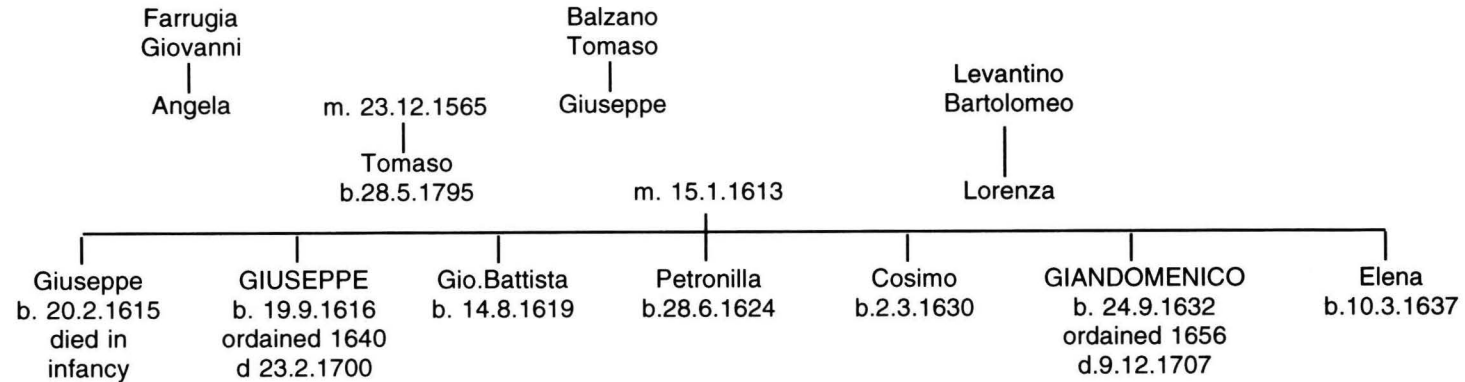
Miserere
Miserere di Gio. Batta Costanzi
Veni Sancte Spiritus di Jommelli

Christus di Rispoli
Altro di Monopoli
Tantum ergo numero 3

APPENDIX 6: THE BALZANO AND MATARON FAMILIES

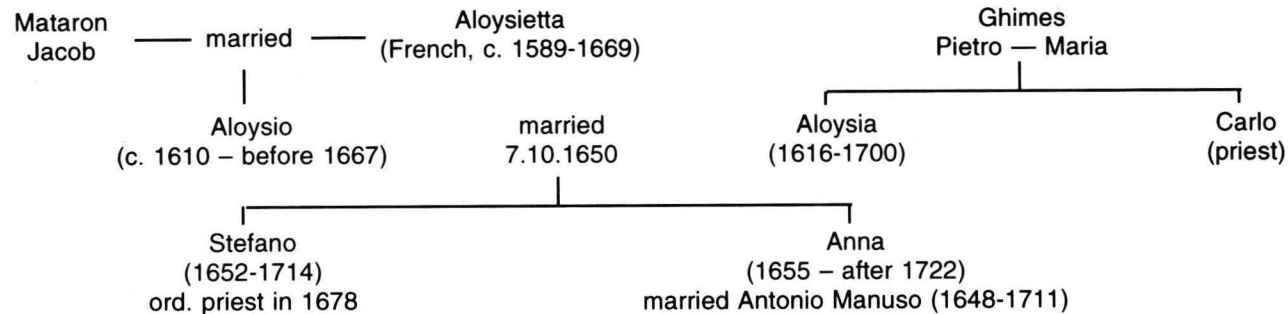
(compiled with the assistance of Mr Dominic Cutajar)

The BALZANO family*



*For the Balzano family see also Joachim Schembri, "300 sena ta' muzika Sagra fil-Knisja Matrici ta' Hal-Qormi", *Festa San Gorg Hal-Qormi*, 1992, pp. 5-7.

The MATARON family



APPENDIX 7: OLD MANUSCRIPT SCORES COPIED FROM EXTANT PRINTS (Mus. Pr. 1-159)

Source: Franco Bruni, *Stampe Musicali Italiane alla Cattedrale di Malta*
(Malta, PEG, 1999)

These manuscript scores from extant printed works in the archives of the Cathedral may have been copied for a practical purpose: to be more easily available for performance in the liturgical functions held in the church.

Anon	Melos rusticum	motet	Ms 27	Pr 55 (Floridus)
Antonelli Angelo	Amor Jesu dulcissime	motet	Ms 111, 114	Pr 59 (Floridus)
Benevoli Orazio	Sit mundo laetissima	motet	Ms 27	Pr 55 (Floridus)
Benevoli Orazio	Jubilate filii Jerusalem	motet	Ms 118	Pr 59 (Floridus)
Bicilli Giovanni	Jubilemus exaltemus	motet	Ms 27	Pr 55 (Floridus)
Bruschi Giulio	Te Deum	hymn	Ms 31a	Pr 10 (Bruschi)
Carissimi Giacomo	O ignis sancte	motet	Ms 12	Pr 14 (Caifabri)
Carissimi Giacomo	Vidi impium superexaltatum	motet	Ms 27	Pr 55 (Floridus)
Carissimi Giacomo	Alma Redemptoris mater	motet	Ms 118	Pr 59 (Floridus)
Carpani Gio. Antonio	Liberasti nos Domine	motet	Ms 118	Pr 59 (Floridus)
Casati Gasparo	Peccator ubi es	motet	Ms 115	Pr 18 (Casati)
Cecchelli Carlo	Omnes sancti	motet	Ms 27	Pr 55 (Floridus)
Cecchelli Carlo	Salve Regina	motet	Ms 113	Pr 59 (Floridus)
Cecchelli Carlo	O admirabile commercium	motet	Ms 114	Pr 59 (Floridus)
Cecchelli Carlo	Gaudent in coelis	motet	Ms 118	Pr 59 (Floridus)
Cifra Antonio	Non sunt loquela	motet	Ms 111	Pr 121 (Cifra)
Cifra Antonio	Jubilate Deo omnis terra	motet	Ms 114	Pr 121 (Cifra)
Cifra Antonio	Hodie nobis caelorum	motet	Ms 114	Pr 121 (Cifra)
Cifra Antonio	Quae est ista	motet	Ms 116	Pr 121 (Cifra)
Cifra Antonio	Benedicite Dominum	motet	Ms 116	Pr 121 (Cifra)
Cifra Antonio	Misericordia Domini	motet	Ms 116	Pr 121 (Cifra)
Durante Silvestro	Adest solemnitatis inclyta	motet	Ms 27	Pr 55 (Floridus)
Durante Silvestro	Salve mater salvatoris	motet	Ms 114	Pr 59 (Floridus)
Durante Silvestro	Anima Christi	motet	Ms 118	Pr 59 (Floridus)
Fabbri Stefano	Triumphum laudabilem	motet	Ms 27	Pr 55 (Floridus)
Fabbri Stefano	Domine in furore tuo	motet	Ms 118	Pr 59 (Floridus)
Foggia Francesco	In memoria aeterna	motet	Ms 27	Pr 55 (Floridus)
Foggia Francesco	Virginis Deiparae	motet	Ms 114	Pr 59 (Floridus)
Foggia Francesco	Vidi angelum	motet	Ms 118	Pr 59 (Floridus)
Foggia Francesco	Regina coeli laetare	motet	Ms 118	Pr 59 (Floridus)

Foggia Francesco	Laudate pueri	verses	Ms 119	Pr 66 (Foggia)
Ghizzolo Giovanni	Magnificat	canticle	Ms 31	Pr 78 (Ghizzolo)
Ghizzolo Giovanni	Messa	mass	Ms 33	Pr 78 (Ghizzolo)
Ghizzolo Giovanni	Domine ad adiuvandum			
	Dixit Dominus			
	Beatus Vir			
	Laudate Dominum			
	Magnificat	verses	Ms 119	Pr 76 (Ghizzolo)
Giovannoni Vincenzo	Spargite flores	motet	Ms 111, 114	Pr 59 (Floridus)
Graziani Bonifacio	Exaudi Domine	motet	Ms 27	Pr 55 (Floridus)
Graziani Bonifacio	Salve Regina	motet	Ms 36	Pr 92 (Graziani)
Graziani Bonifacio	Hic est panis	motet	Ms 37	Pr 83 (Graziani)
Margarini Francesco	Omnes in jubilo	motet	Ms 27	Pr 55 (Floridus)
Marciani Giovanni	Quasi oliva pullulans	motet	Ms 27	Pr 55 (Floridus)
Marciani Giovanni	Quasi stella matutina	motet	Ms 117	Pr 59 (Floridus)
Mazzocchi Virgilio	Psalms vespertini:			
	Laudate pueri			
	Laudate pueri			
	Lauda Jerusalem			
	In convertendo			
	Credidi			
	Magnificat	psalms	Ms 45	Pr 104. 105 (Mazzocchi)
Mazzocchi Virgilio	Domus mea	motet	Ms 118	Pr 59 (Floridus)
Monteverdi Claudio	Beatus vir	verses	Ms 134(anon)	Pr 111 (Monteverdi)
Rinaldi Andrea	Gaudeamus omnes	motet	Ms 114*	Pr 124 (Rinaldi)
Rubino Bonaventura	Dixit Dominus	verses	Ms 129	Pr 135 (Rubino)
Silvestri (de) Florido	Iubilemus in templo	motet	Ms 27	Pr 55 (Floridus)
Tarditi Orazio	Date domini eius	motet	Ms 111	Pr 143 (Tarditi)
Tricarico Giuseppe	O admirabile nomen Jesu	motet	Ms 27	Pr 55 (Floridus)
Valentino Gio. Carlo	Ave Regina coelorum	motet	Ms 117	Pr 59 (Floridus)
Vannarelli Francesco	Litania BVM	litany	Ms 100	Pr 153 (Vannarelli)
Vannarelli Francesco	O pretiosum	motet	Ms 117	Pr 59 (Floridus)

- per Malta

APPENDIX 8: MUSIC SCORES ON CD

Scores extant at the Cathedral Museum Archives have been recorded on the CDs listed hereunder. Five of these (1995c, 1997a, 1997b, 1998, 2001) are devoted exclusively to works from these archives. The list is by year of issue and the names of the composers are given in brackets.

1991

SYMPHONIA - SY 91504: Vespro Solenne dedicato alla Beata Vergine Maria di diversi musicisti Napoletani 1632.
(F.Sabino, G.M.Sabino)

1993

SAVOIR Pontoise: Festival D'auvers-sur-Oise, XIII^e annee
(F.Azopardi)

1994

K 617050: Vespro per lo Stellario della Beata Vergine
(Bonaventura Rubino)

1995a

STUDIO 7 Malta - SAV 1: Sacred Arias by Maltese Composers
(A.Nani; G.Carwana)

1995b

DIAL RECORDS Malta - DL 108: Anthology of Maltese Music,
vol. 1
(P.P.Bugeja, B.Zerafa, C.Pace)

1995c

STUDIO SM - D2473: Le Manuscrits de Malte, vol. 1
(D.Balzano, G.Carissimi, C.Monteverdi, V.Amato, A.Rinaldi,
A.Mataron, A.Campochiaro, A.La Greca, B.Rubino, Anon)

1996

OLYMPIA - OCD 489: Piano Music from Malta
(C.Pace)

1997a

STUDIO SM - D2585: Le manuscrits de Malte, vol. 2
(B.Zerafa, V.Tozzi, Anon, G.Carissimi, F.Azopardi)

1997b

M MUZA Malta - VAV 017: Silver Landscapes, The Flute Music
of Carmelo Pace
(C.Pace)

1998

STUDIO SM - D2694: Les Manuscrits de Malte, vol. 3
(F.Azopardi)

2001ab

PRO Studios, Sannat, Gozo - Fondazzjoni Memorja Kulturali
Nazżjonali, vol. 1
(Giuseppe Balzano: disc 1 cantatas: disc 2 motets)

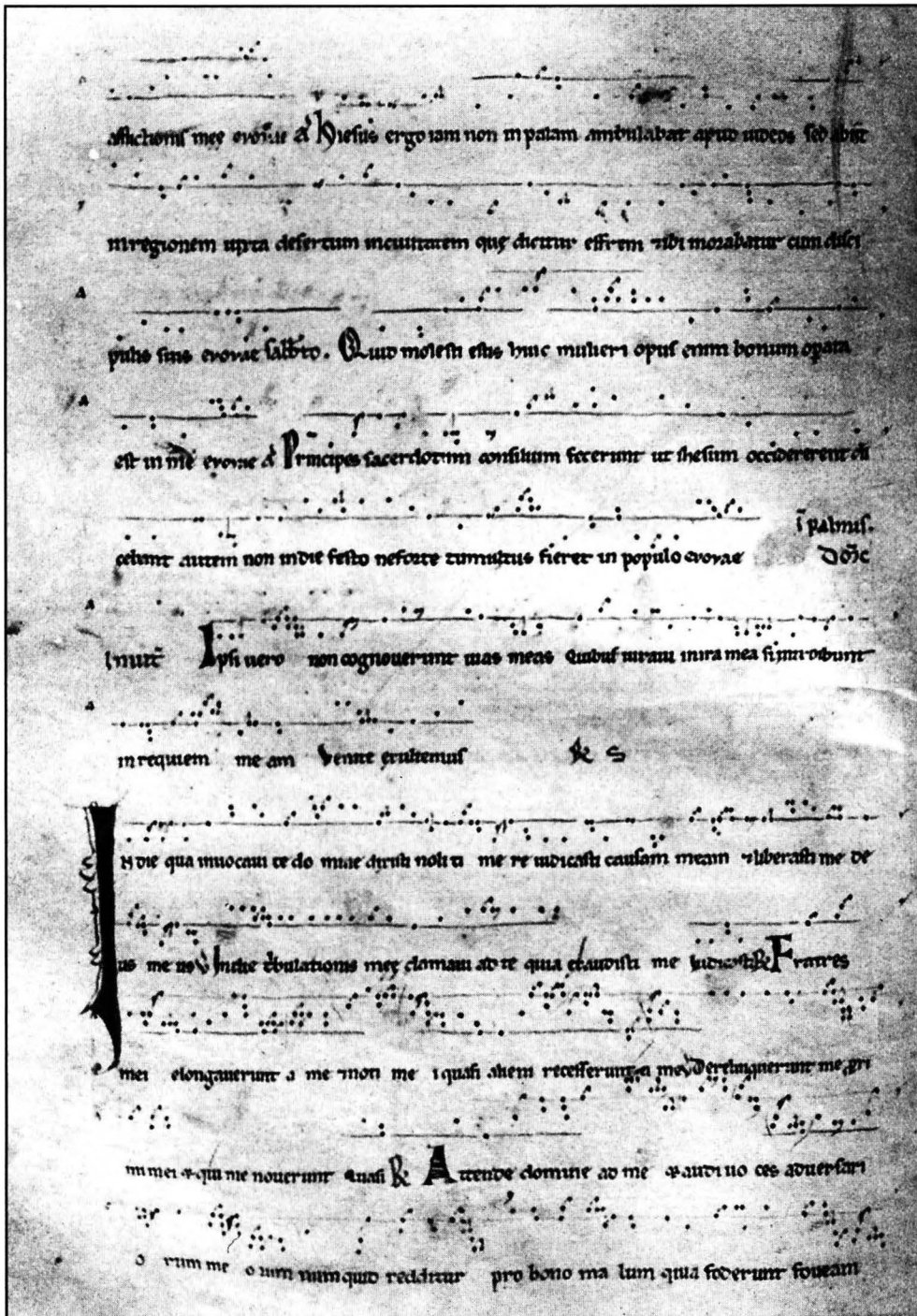
The recorded scores are:

Works by Maltese Composers:

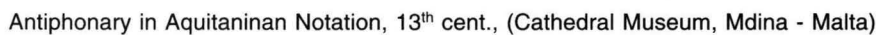
Azopardi Francesco	Nisi Dominus (ms 481)	1997a
	Lauda Sion (ms 396)	1998
	Assumpta est (ms 414)	1998
	Beatus Vir (ms 489)	1998
	Beatus Vir for S (ms 487)	1993
	Confitebor (ms 457)	1998
	Dixit Dominus (ms 435)	1998
Balzano Domenico	Venite Omnes (ms 242)	1995c
Balzano Giuseppe	Beatus Vir (ms 241a)	2001b
Balzano Giuseppe (attr.)	Ad cantus ad plausus (ms 151b)	2001b
	Adiuvo vos (ms 152)	2001a
	Dat tuba (ms 161)	2001a
	Ecce servus Dei (ms 163)	2001b
	Ego ille (ms 165)	2001a
	Iste homo fecit (ms 170)	2001b
	Jesu Redemptor omnium (ms 208)	2001b
	Quid esset mundus (ms 186)	2001b
	Quis est hic (ms 187)	2001b
	Surgite eamus (ms 152)	2001a
	Te splendor et virtus (ms 205)	2001b
	Veni propera amica mea (ms 152)	2001a
Bugeja P.P.	Flute Quintet (ms 585)	1995b
Caruana Giuseppe	Ave Maria (ms 2068)	1995a
Mataron Aloysio	Dulcis Amor (ms 113)	1995c
Nani Anton	Ingemisco (ms 1725)	1995a
	Lacrymosa (ms 1725)	1995a
	Liber scriptus (ms 1725)	1995a

Pace Carmelo	Arietta (ms 2793)	1997b
	Capriccio (ms 2824)	1997b
	Impromptu (ms 2657)	1995b
	Intermezzo (ms 2826)	1997b
	La Foret (ms 2789)	1997b
	L-Imnarja (ms 2941)	1995b
	Lullabye (ms 2640)	1995b
	Meditazione (ms 2782)	1997b
	Nocturne (ms 2827)	1997b
	Pas leger (ms 2791)	1997b
	Reverie (ms 2783)	1997b
	Rhapsodie (ms 2825)	1997b
	Rondò (ms 2829)	1997b
	Salve Regina (ms 2598)	1995b
	Sonatina (ms 2828)	1997b
	Tarantelle pour violin (ms 2784)	1997b
	The lonely valley (ms 2659)	1996
Zerafa Benigno	Confitebor (ms 297)	1997a
	Magnus Dominus (ms 324)	1995b
<i>Works by Non-Maltese Composers</i>		
Anon	Salve Regina (ms 222)	1995c
	Laudate Dominum (ms 144)	1997a
Amato Vincenzo	Litanie (ms 1)	1995c
Campochiaro Antonino	Omnis Pulchritudo (ms 9)	1995c
Carissimi Giacomo	O bone Jesu (ms 14)	1997a
La Greca Antonio	O admirabile sacramentum (Pr 113)	1995c
Monteverdi Claudio	Ecce Panis (ms 47)	1995c
Rinaldi Andrea	Gaudeamus (Pr 124)	1995c

Rubino Bonaventura	Surgamus omnes (Pr 133)	1995c
	Salmi varii... Op.5 (Pr 132):	
	Dixit 1	
	Laudate Pueri	
	Laetatus sum 2	
	Nisi dominus 2	
	Lauda Jerusalem 2	1994
	Magnificat	
Sabino Francesco	Ave virgo (ms 62)	1991
Sabino Giovanni Maria	O quam speciosa (ms 63)	1991
Tozzi Vincenzo	Salve Regina (ms 72)	1997a



Antiphony in Aquitanian Notation, 12th cent., (Cathedral Museum, Mdina - Malta)



Handwritten musical score for a piece titled "Vista". The score is written on ten staves, arranged in two columns of five. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The title "Vista" is written in a decorative script at the top left. The score includes several measures of music, with some measures containing the word "Vista" written above the staff. The notation is dense and includes many accidentals and ornaments. The paper is aged and shows signs of wear, including stains and discoloration.

Atre voce, canto. Alto, Tenore, di musu mataron, canto,

Dulcis Amor ie su dulce bonum dilecte mi.
 dulce bonum dilecte mi dulce bonum dilecte mi
 dilecte mi dulce bonum ii bonum dilecte mi
 dulce bonū dulce bonum dilecte mi dulce,
 bonum dulce bonum dilecte mi saggitis tuis saggitis
 tuis confige me confige me moriar pro-
 te moriar pro te, tu lux tu spes tu bonitas infinita

tu bonitas infinita infinita, tu bonitas infini-
 ta tu bonitas tu bonitas bonitas infinita,
 del sig carlo curchelli, nel iasu, roma.
 presto. **S**alve ue
 regina salve mater miseri cor die
 mater miseri cor die vi-za
 vita vita dulcedo & spes nos - tra

Al. (on 2. Violini. Monte Verde). Ms. 47

Ritornello.

Ecce panis. r. C.

A sumere. J. J.

Ritor.

Caro uibus. r. C.

quoniam J. J.

laudoa tutti.

D₁

CANTO

Ritor. Ecce panis Angelorum factus uobis in cibum uos panis fili-

orum in misericordibus caribus Caro uobis sanguis prout manet uos. Quis to -

rus sub utraque specie

manet tamen Quis to -

rus sub utraque specie lauda hymn saluatore lauda

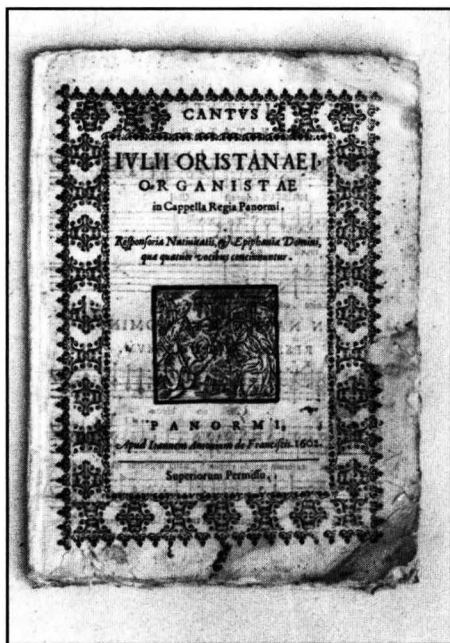
Ducet et Pasto nel lauda Ducet et Pastore in him nis et can nis in

hymnis et uocibus.

B₁

Claudio Monteverde, *Ecce Panis Angelorum*, (ACM, Mus. ms. 47) a contrafactum of *Chiome d'oro*

UNIQUE WORKS



G. Oristagno Palermo 1602 Pr. 116



F. Colombini Venice 1620 Pr. 29

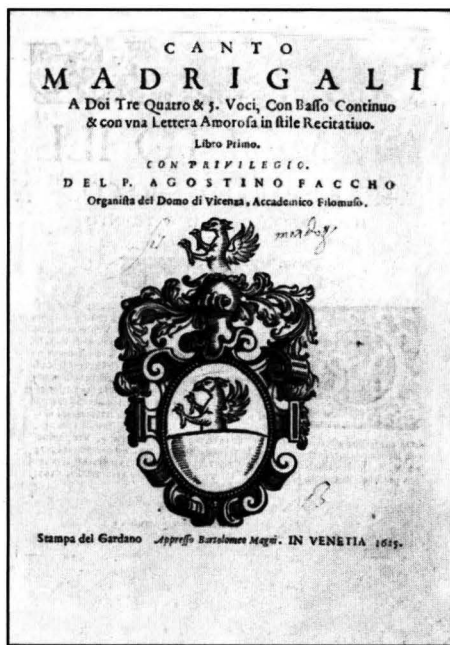


F. Colombini Venice 1623 Pr. 28



M. di Lorenzo Palermo 1624 Pr. 98

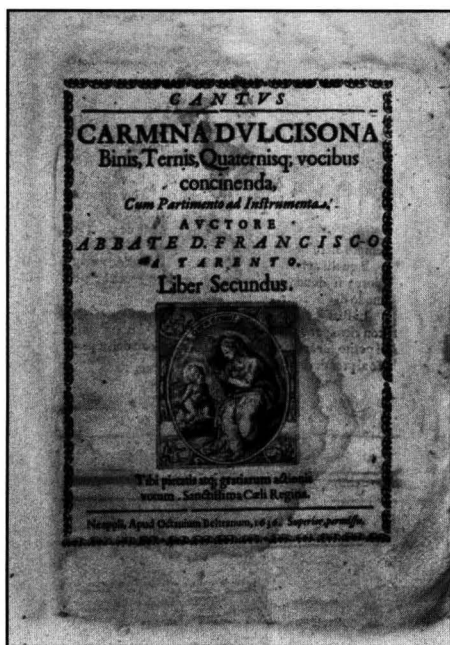
UNIQUE WORKS



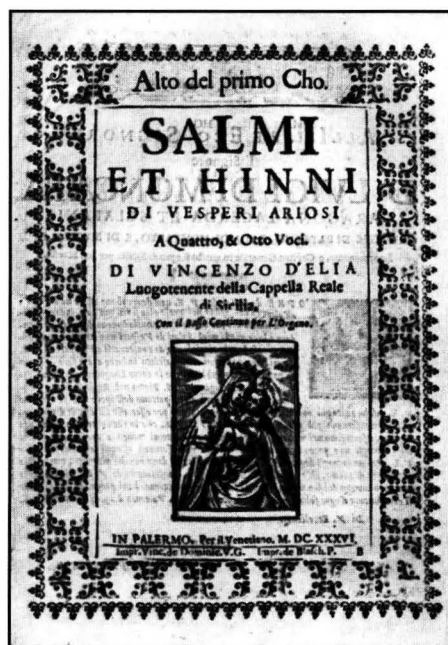
A. Facchi Venice 1625 Pr. 43



A. Rinaldi Palermo 1634 Pr. 124



F. Taranto Naples 1636 Pr. 44



V. d'Elia Palermo 1636 Pr. 40

UNIQUE WORKS



F. de Silvestri Rome 1651 Pr. 50



V. Amato Palermo 1652 Pr. 3



B. Rubino Palermo 1653 Pr. 133



B. Rubino Palermo 1655 Pr. 132

UNIQUE WORKS



V. Amato Palermo 1656 Pr. 4



A. La Greca Palermo 1657 Pr. 113



C. Bonfiglio Rome 1663 Pr. 12



A. Melani Rome 1698 Pr. 107

UNIQUE EDITIONS



C. Gesualdo Naples 1617 Pr. 123



A. Savetta Venice 1621 Pr. 139



G.B. Robletti Rome 1626 Pr. 156



B. Cappello Naples 1647 Pr. 15

UNIQUE EDITIONS



B. Graziani

Rome 1662

Pr. 79



B. Graziani

Rome 1665

Pr. 87



B. Graziani

Rome 1667

Pr. 86

CHAPTER II

THE *CAPPELLA DI MUSICA* OF THE CATHEDRAL CHURCH OF MALTA

The history of music in the Cathedral Church of Malta may be divided into five periods determined by the type of musical activity produced within each period¹:

- a) before 1573: choral chant and organistic activity
- b) 1573-1615: non institutionalized *canto figurato* which led to the setting up of some type of choral cappella
- c) 1615-1711: institution of a formal *cappella* under Sicilian influence
- d) 1711-1798: a *cappella* run by Maltese maestri under Neapolitan influence
- e) after 1798: a *cappella* run by a maestro who was also responsible for the *cappella* of St John's in Valletta, also run by the Cathedral Chapter.

1) Musical activity before 1573

The earliest documented presence of a salaried organist employed by the Cathedral Chapter to play the organ during church services dates from 1494, the organist being Frati Joanni de Rapis. De Rapis was succeeded by Don Nicola de Vermiglia (1496), Don Lorenzo Vagnolo and Fra Antonio Pericuni (both also in 1496), Maestro Tolentio Castellano (1507), Don Lorenzo Caxaro (1515), Ximuni Feriolo (1524), Salvo Caxaro (1535) and Fra Giovanni Vella (1559)².

This means that the Cathedral had an organ at least since 1494. Later evidence reveals at some point another organ was installed for on 14 June 1536 the Vicar General Lucas Bartolo and the Jurats of Mdina signed a contract with the organ builder Pietro Fauczuni of Alcamo, Sicily for the restoration of the Cathedral's two organs³.

The obligations of the organist included not only the playing of the organ during church services but also the teaching of the organ to clerics. Organist Nicola de Vermiglia, for example, was bound to teach the organ to cleric Lorenzo de Vagnolo as part of his duties for which he received an annual salary of 10 oncie⁴. The salary of the

1. This division was first proposed in my contribution "La cappella musicale della Cattedrale di Malta e i suoi rapporti con la Sicilia" published in *Puncta 5. Musica Sacra in Sicilia tra Rinascimento e Barocco*, pp.47-67. It has been followed in my other contribution "Il-Kattidral ta' l-Imdina: Kappella Muzikali u Arkivju Muzikali" in *Oqsma tal-Kultura Maltija*, Kungress Nazzjonali 18-19 ta' April 1991, Malta 1991, pp. 101-119. Dr Bruni, however, prefers to subdivide the years 1615 to 1798 into three periods: 1615-1700, 1701-1760, 1760-1798.
2. John Azzopardi, 'The Organs of the Cathedral Church of Mdina and St John's Conventual Church in Valletta' in H.Agius Muscat - L.Buono (ed.), *Old Organs in Malta and Gozo*, Malta 1998, p.197.
3. Acts Notary Giorgio Buttigieg, 14 June 1536, text in *ibid.*, pp. 198-9. The organ builder Fauczuni died in Malta on 26 February 1560. His death certificate is recorded in the Parish Archives of the Cathedral, Vol.1 (*Registrum Baptizatorum, Confirmatorium, Matrimoniorum et Defunctorum*), f. 779.
4. Acts Notary Giacomo Zabbara, 30 April 1496, first quoted by G.Wettinger - M.Fsadni, *Peter Caxaro's Cantilena - A Poem in Medieval Maltese*, Malta 1968, p.30.

organist was paid jointly by the Cathedral and by the *Università*, which also contributed towards the payment of singers who accompanied the main processions outside the Cathedral, particularly those on the feastdays of Corpus Christi and of the two Saints Peter and Paul (29 June)⁵.

Besides an organist, the Cathedral Chapter later on also employed a *maestro di canto*⁶ with the obligation of teaching *cantus firmus* (plain chant) to clerics. This teaching was introduced on 23 December 1584⁷. Existing records give the names of several teachers of *cantus firmus*: Don Andreotta Scavuni (1515); Don Nicola Catalano (1517); Don Domenico Vella (1523); D. Andrea de Federico (1527-8); Ven. Misser Joan Aloysi Scagluni (1533); the Augustinian Fra Pietro Callus (1535-47)⁸, Don Andrea Fava (1570) and Fra Leonardo de Cachi (1571).⁹

This musical activity indicates the existence of choral books and the Chapter frequently commissioned Maltese or foreign *scripturi* to compile them. The following *scripturi* and their commissions are documented partly in the Cathedral and partly in the Notarial Archives¹⁰:

- 1528-9: Don Pietro La Cruchi, psalters;
- 1530: the Augustinian Fra Joanni Xiberras, a psalter;
- 1535-1537: Don Victorio de Manuele, from Trapani¹¹, antiphonary "di Misser Sancto Paulo" and other choral books;
- 1536: Mathaeus Arsemone (a French knight), a gradual;
- 1537-1538: Maltese cleric Joanni Bartholu, antiphonaries and a psalter;
- 1538: Frati Joannes Antoni Manjuni, a gradual;
- 1547: Antonio Miranda, from Spain and Joanni Bartholu, an antiphonary;
- 1558: Joanni Bartholu, antiphonaries.

The text of the 1547 commission reveals the keen interest of the Cathedral in possessing rich choral books; it specifies the material and the type of lettering to be used, the illuminations, the verification of the text and other details:

"libros seu più volumi antifonarij li quali sono in carta pergamena versa seu linee di lettere formata, e di altre carte di canto come sono li volumi, e libri di graduali, le quali hanno scritto alias li detti scrittori alla detta cattedrale chiesa, e li detti volumi compaginati sive forniti buoni capaci di buoni colori miniati come sono posti in lo ditto graduale alias scritto cum aliis qualitatibus. Quos libros dicti scriptores promiserunt facere, et complere de bona lectera formosa di canto giusto e non falso, e saranno revisti da cantori, e secondo l'esemplare Messinese"¹².

5. The Università was the local government composed of several jurats under a "Capitano della Verga". A series of volumes entitled *Mandati* at the Cathedral Archives abounds with references to joint payments by the Church and the local Government in the 15th and 16th centuries.
6. The Cathedral also employed a "maestro di schola".
7. ACM, *Miscellanea* 2, f. 192r.
8. Callus is also documented as giving private tuition of *cantuis firmus* on payment.
9. S. Fiorini, *The Mandati Documents at the Archives of the Mdina Cathedral, Malta 1473-1539*, Malta 1992.
10. Research by Stanley Fiorini, "Church Music and Musicians in Late Medieval Malta", *Melita Historica*, X, 1, 1988, pp. 1-11.
11. The Cathedral hired a house at Notabile for his residence. S. Fiorini, *ibidem* and V. Borg, 'On Late 16th Cent. Musical Developments at the Mdina Cathedral - Short Notes' in *International Children's Choir Festival*, 1998, p. 5, fn. 1.
12. ACM, *Miscellanea* 2, f. 87.

Needless to say this activity involved the purchase of many parchment skins prepared in Malta or brought over from Sicily and the work of local binders. Among the latter were the clerics Don Antonello and Don Leonardo de Cachi and a layman Antonellu Lazu¹³.

Obviously, manuscript liturgical books for divine service included, besides plain text, substantial parts such as Antiphons and Prefaces in musical notation. Besides commissioning these, the Cathedral Chapter also purchased from Rome printed exemplars from Rome of Gallican Breviaries in 1567¹⁴ and Psalters, Breviaries, Missals and Martyrologies in 1585.¹⁵

2) Musical activity from 1573 to 1615

During these 38 years the Cathedral Chapter was striving to conform to the reforms introduced by the Council of Trent (1545-1563) and the new Counter-Reformation culture in Church thinking. Baroque was being introduced in church architecture, art and music not only by the Order of St John in their Conventual Church but also by the Cathedral Chapter in Mdina¹⁶. This culture was further promoted by an apostolic visit in the year 1575 by Bishop Pietro Dusina who soon after was appointed Inquisitor and Apostolic Delegate.

In October 1573, two years before the apostolic visit, the Cathedral Chapter had employed a Siennese, Mro Giulio Scala, as maestro and teacher of *canto fermo et figurato*. This information is given by the compiler of the *Giornale* of the Cathedral¹⁷ who noted that it was then that he first came across this term in connection with music in the Cathedral Church. Besides the normal plainchant (*canto fermo*) Scala must have introduced polyphonic singing (*canto figurato*). His activity in Malta however lasted barely nine months. He served only from October 1573 to June 1574 and was later active in Messina (1576)¹⁸ and Bergamo (1580-4)¹⁹. He also composed six books of madrigals.²⁰

It seems that it was not all that easy for the Cathedral to find a competent substitute and on 21 January 1575, during his apostolic visit, Dusina gave explicit orders for the appointment of a *magister cappellae* "quam primum dabitur occasio"²¹. Dusina also referred to the obligations of the new appointee to teach music to clerics and priests alike and insisted that, as the Church had substantial income, it was to provide him with a fit salary.

Dusina's decree has been erroneously interpreted by some authors as the edict which led to the foundation of a *cappella di musica* in the Cathedral²². But a director by

13. S.Fiorini, 'Church Music and Musicians in Late Medieval Malta', *Melita Historica* 1988, p.7.

14. This rite was still in use when Mgr Dusina made his Apostolic Visitation. He abolished its further use.

15. ACM, *Miscellanea* 167, p. 447.

16. Cfr Joseph Vella Bondin, *Il-Muzika ta' Malta sa l-ahhar tas-Seklu Tmintax*, Malta PIN, 2000, pp. 59, 134-6.

17. ACM, Misc. 167, p. 169.

18. Oral information from Luciano Buono of Messina.

19. Oral information from the late Prof. Giuseppe Donato.

20. Information similarly provided by Prof. Donato.

21. Meaning *as soon as the occasion arises*.

22. V.Caruana Gatto, *Malta artistica illustrata*, Malta 1910; U.Rolandi, 'Musica e musicisti a Malta', in *Archivio Storico di Malta*, Rome 1930.

himself does not constitute a cappella; moreover the Cathedral Chapter had already taken the initiative two years before when it employed Giulio Scala to introduce polyphonic singing and the performance of this style of music requires some type of *cappella* which, however, could only have consisted of singers.

But the post of *magister cappellae* was to remain vacant for fifteen years and the interim maestri, Don Matteo Burlo and Don Andrea Fava, were only appointed as teachers of *canto fermo*²³.

In 1589, however, two very positive initiatives were taken. A promising cleric, Michele Zahra of Mdina (1574-1646), was sent during that year to Palermo to study the organ²⁴. He returned three years later as an accomplished organist and teacher of *canto fermo*. He was also to assume the post of substitute *maestro di cappella* and teacher of *canto figurato* whenever needed. He later became a member of the Cathedral Chapter. The second initiative was the employment, also in 1589, of Don Cristofano Cannella for five years²⁵ as *maestro di canto fermo et figurato*, organist and teacher of the organ²⁶. He directed music and gave lessons both as part of his salaried employment and also privately. Cannella left in 1593 and Zahra became for a period of 23 years the person who in different functions was the referral point behind all musical activity in the Church. A gap in this activity occurred in 1607 when a certain Paolo Biachino was mentioned as organist and *maestro di canto*; Biachino also purchased from a Genoese Knight a *sordino* for the Cathedral²⁷.

Zahra exercised his long activity as Cathedral organist on more than one instrument. By the end of the sixteenth century the old organ was replaced and eventually sold to the Parish of Victoriosa. A much bigger organ of 10 registers was commissioned in Naples in 1599 through the services of the ricevitore Fra Vincenzo di Ponte²⁸, installed in the Cathedral in 1602 with the help of the Fra Prospero Coppini, organist of St John's Conventual Church²⁹, and placed in a beautifully decorated and gilt organ loft, painted by Francesco Deonco³⁰. The new organ cost no less than 751 scudi, 4 tari, 16 grani³¹. In 1608 this organ needed restoration; it was effected for a sum of 80 scudi by Gabriele di Messina of Syracuse then active in Malta.

During this period, more choral books were commissioned by the Cathedral, the most significant from Don Angelo Briante (four books between 1584 and 1586 and two others in 1596)³². Commissions to Briante were also given by the Order of St John for their Conventual Church in Valletta.³³

23. ACM, *Miscellanea* 275, 24r-25v.

24. His studies were sponsored "per grazia di monsignore" in the sense that the Chapter offered a loan which Zahra later repaid in moderate instalments from his salary.

25. In the records of the Mdina Cathedral Cannella is documented as active only between 1589 and 1593.

26. V.Borg, *op. cit.* p.7. based on records from the Archiepiscopal archives.

27. ACM, *Mandati* 12, f. 101r. A *sordino* was a type of clavichord.

28. ACM, *Procura* 2, 181.

29. ACM, *Procura* 3, ff. 73-4

30. ACM, *Miscellanea* 168, p.95

31. ACM, *Procura* 2, 181r

32. V.Borg, *op.cit.*

33. *ibidem*.

3) Musical activity between 1615-1711

On 18 May 1615 Fra Baldassare Cagliares, Conventual Chaplain of the Order and auditor of Grand Master Aloff de Wignacourt was nominated bishop of Malta by Pope Paul V. He was the only Maltese elevated to this high rank and responsibility during the 258 years of rule over the Maltese Islands of the Order of St John. His years of service were extremely beneficial to the diocese and especially to the Cathedral, where he formally instituted a *cappella* in 1619.

Within months after his election Bishop Cagliares made his first Visitation, starting with the Cathedral. On 29 September 1615 he examined and furnished a detailed description of the organ located above the Cathedral's main door stating that it was 20 palms high and 15 palms wide, with 10 registers, one of which, the *flauto* was defective. He gave details of the *antes* (which have fortunately survived) and ordered the repair of the organ and the gilding of its case. He enquired about the keys of the organ door and the salary of and services carried out by the organist. Don Michele Zahra confirmed that at that time he was teaching both *canto fermo* and *canto figurato* to the clerics.

However complaints expressed at the time that the office of organist and chapel master were incompatible were heeded by the Chapter and the Bishop for on 17 November 1616, Don Francesco Fontana was appointed *maestro di canto fermo e figurato*, Michele Zahra retaining the post of organist. Fontana was to play a decisive roll in the setting up of a fully realised *cappella di musica*.

The next important step taken by Cagliares was his request to the Pope to be allowed to spend from the Cathedral's annual income of 3000 scudi whatever was needed to employ a number of priests and clerics to provide music during the divine office and other liturgical functions. Cardinal Gallo replied on 2 August, 1619, that the Pope approved the annual payment of a third of the whole income, that is the sum of 1000 scudi, provided that the bishop elicited the consent of the Chapter and two canons would also be appointed as deputies to control this expenditure.³⁴ This important reply of the Holy See can be rightly considered as the foundation of the formal *cappella di musica* of the Cathedral. With the help of competent persons as Don Francesco Fontana and Don Michele Zahra, Bishop Cagliares and the Cathedral Chapter could now provide the Cathedral Church with a well organized *cappella* on the lines of similar institutions in Italy.

The Cathedral's administrative records for October 1620 record the first mandates authorising payment to six *cappellani di coro*³⁵ and to the first *musico*³⁶ named Agostino Buggiani. The next two *musici* whose names are recorded were Giovanni Paolo La Forgia and Francesco di Gregori, employed in 1622. With the presence of these musicians, the music chapel was firmly established and Fontana and his successors were to be referred to as *maestri di cappella*.

Meanwhile Fontana was active in purchasing from Venice, for the sum of 33 scudi and 9 tari, paid on 29 April 1622, a number of music scores³⁷. Though their titles are

34. ACM. *Miscellanea* 20, f.48v.

35. Their names were Don Luca Schembri U.J.D., Don Leonardo Bonavia, Don Matteo Xiberras, Don Simone Fenech, Don Simone Zahra, Don Michele Mangion.

36. Meaning a castrato singer.

37. ACM, *Depositeria* 1, f.222r, dated 29 April 1622.

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not documented, they probably survive in the archives. On the titular feast of St Peter and St Paul of the same year, Fontana directed music "a tre chori".

The two music deputies demanded by the Congregation were also appointed: they were dean Bartholomeo Vassallo and Canon Michele Zahra, the Cathedral's organist. Their first recorded activity was the purchase from Venice through the Knight of St John Pier Maria Turamini of 14 musical instruments for the sum of 53 scudi and 6 tari. The authorizing document, dated 12 April 1623, gives a full list of the purchased instruments:

...per compra delli infrascritti instrumenti per la musica di detta cattedrale, cioè un contrabasso grande, tre tenori di contralto, doi violini, cinque archetti, tre scudi di corde con il loro cassone ...³⁸

The arrival of these instruments from Venice practically coincided with the departure from Malta of Mro Francesco Fontana who relinquished his post as the Cathedral's *maestro di cappella* in the last days of March 1623. His advice regarding what instruments were to be purchased must have been sought by the music deputies.

The list of chapel masters and known foreign members of the cappella during this period (1615-1711) was first published in 1985³⁹. The priorities of the Bishop and the Cathedral Chapter as revealed by this list also in the light of the documented debates during the Cathedral Chapter's meetings stand out clearly. The overriding objective to contract competent chapel masters from outside Malta (probably because competent Maltese candidates were not available) is documented in 1622⁴⁰, 1625⁴¹, 1626⁴² and 1633⁴³. In 1626 following a promise made to Bishop Cagliares by an unnamed prelate in Rome that he would send a chapel master and two singers, the Chapter voted and sent the money for their journey⁴⁴. Antonio Campochiaro, a former Conventual Franciscan who graduated in Rome as a member of the Maltese College in Noto, in fact arrived in the same year together with Pietro Fortuna and Geronimo Campochiaro.

But the frequent movements of musicians in search of remunerative rewarding posts, often meant that the efforts of the Bishop and the Chapter were not always successful. In 1633 the Chapter agreed to give a salary in line with what was being offered in Italy to any foreign chapel master who would come to Malta accompanied by competent singers. But no such candidate was found⁴⁵. Moreover those who came to Malta (Fontana, Fortuni, Campochiaro and Rinaldi) served the Cathedral for only a few years, sometimes for only a few months, the reason possibly being the insularity and the lack of better opportunities on our island. Both Fontana, however, and Campochiaro did return to serve the Cathedral a second time.

38. ACM, *Depositeria* 1, f. 243.

39. G. Azzopardi, "La cappella musicale della Cattedrale di Malta e i suoi rapporti con la Sicilia" in *Puncta 5. Musica sacra in Sicilia tra Rinascimento e Barocco*, edited by Daniele Ficola, pp.60-61.

40. ACM, *Miscellanea*, 405, f. 1, 1 March 1622: Can Michele Zahra states that Bishop Cagliares "ha istituito di più la musica con il maestro di cappella et alcuni musici, et altri s'aspettano da Sicilia". The reference is to Francesco Fontana.

41. Chapter meeting of 19 January 1625.

42. Chapter meeting of 29 August 1626.

43. Chapter meeting of 16 May 1633.

44. ACM, *Acta Reverendissimi Capituli*, vol. 2, p. 27.

45. *Ibidem*, p. 213.

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But the continuity of the *cappella* was assured with the assistance of foreign singers such as Gio Paolo La Forgia (1623-5) and Gregorio Rosso (1625-6) and of Maltese musicians who took over its direction when required. Among the Maltese musicians were organist Don Michele Zahra, Don Giovanni Maria Seychell⁴⁶ and organist Don Giuseppe Ferrari⁴⁷.

With the appointment of the Maltese Don Giuseppe Balzano in 1661 and his 36 years of service, no further searches for *maestro di capella* were needed, except for two intervals (1665-9 and 1673-4) when for reasons so far unknown Balzano gave up his post. The Maltese Don Ortensio Benini, documented elsewhere as chapel master of the Jesuits' College⁴⁸, replaced him during the first interval and Don Antonio Mortulana Campochiaro during the second one. On his retirement Giuseppe Balzano was succeeded by his brother Don Domenico (1698-1707) who, in turn, was succeeded by Don Bernardino Zanetti, a Venetian active in Sicily. The latter was the last non Maltese director of the Cathedral's *cappella di musica*.

Normal repairs and maintenance of the organs were undertaken at regular intervals. The existing organ was extensively damaged in 1635 by a thunderbolt⁴⁹. This led to the construction for the Cathedral of a small organ (*organetto*) by G. Galea in the same year as well as the purchase of a *regaletto* from Lucio Pizzuto in 1657⁵⁰.

A major setback for the Cathedral was another earthquake which struck the Maltese Islands in 1693. The Cathedral was severely damaged. A new Cathedral in the baroque style was built on plans which had been prepared several years before by the Maltese architect Lorenzo Gafà. The expense involved led to financial constraints on the *cappella* which started to perform works on one choir instead of two as had been the normal practice when there were funds to engage additional musicians. Notwithstanding these financial difficulties a new organ by G. Turiglio for the new cathedral was installed in 1700, prior to the Church's Consecration, the funds being provided by benefactors and a by tax on various church administrations. The chapel master Don Giuseppe Balzano is recorded as assisting in collecting funds for this organ⁵¹.

4) Musical activity between 1711-1798

Musical activity in the Cathedral during the eighteenth century differed considerably from that of the preceding century. With the exception of the brief service, between 1708 and 1711, of Don Bernardino Zanetti, a Venetian then active in Sicily, who replaced Don Domenico Balzano, the *maestri* who directed the *cappella* of the Cathedral were all

46. Don Giovanni Maria Seychell S.Th.D. was born in January 1608. After serving for 12 years in the Cathedral as "cantor", he was appointed as chapel master on 4 January 1633. He was ordained priest on 22 September 1640. He died in 1661.

47. The administrative records indicate him as *maestro* from 1639 to 1652.

48. ACM, *Collegio dei Gesuiti*, Libri Mastro.

49. ACM, *Acta Rev.mi Capituli*, 2, p.299.

50. ACM, *Mandati di Depositeria*, vol. 13, f. 20. Also Acts Notary Mario Saliba, 18 January 1657 (verbal communication by Mr John Debono).

51. AAM, *Conti*, vol. 58 A (1694-1700), pp.179-186.

Maltese. Unlike their predecessors who came mostly from Sicily for relatively brief periods, the Maltese maestri were in fact few in number and they exercised their activity for much longer periods. Besides, they were all trained in Naples which through its four *Conservatori* had by then become the centre of musical activity in Italy.

The first Maltese known to have been trained in Naples was cleric Pietro Gristi, born in 1696, who in the year 1713⁵², having served in the Cathedral's *cappella di musica* as soprano, requested the permission and help of the Chapter to continue his musical training in one of the seminaries of Naples where he could learn counterpoint and composition. Gristi's request was strongly recommended by his teacher Don Simone Biasi⁵³. Having completed his studies in the *Conservatorio dei Poveri di Gesù Cristo*, Gristi returned to Malta in 1718⁵⁴ and directed the *cappella* for twenty years till his untimely death in 1738.

In the very same year of Gristi's death, Benigno Zerafa, born in 1726, having like him served in the *cappella* as soprano, made a similar request to the Cathedral Chapter. During the years between 1738 and 1744 when Zerafa was studying in the *Conservatorio dei Poveri di Gesù Cristo* where Gristi himself had studied, music in the Cathedral was directed by organist Carlo Imbert⁵⁵. One of Zerafa's main contributions during his long years of service as *maestro di cappella* of the Cathedral was his strengthening of the *cappella*'s instrumental ensemble with the introduction in 1757 of the *strumenti di fiato* which he purchased with a loan from the Chapter. These consisted of two oboes from Naples and two *trombe di caccia* from Germany. He also purchased two *tortini*, a contrabasso and a violoncello⁵⁶.

Zerafa's retirement in 1786 did not create any gap in the functioning of the *cappella* because already in 1775, following the death in Naples of the organist Vincenzo Zerafa, the Cathedral had employed an accomplished *maestro*, Francesco Azopardi (1748-1809), then active in Naples, as its organist with the right of succeeding Benigno Zerafa as *maestro di cappella*. This means that during the last quarter of the eighteenth century, the Cathedral was benefiting from the services of two excellent *maestri di cappella*, both trained in Naples. They were also two of the most gifted composers in the annals of Maltese musical history. But unlike Zerafa, Azopardi continued to exercise his activity till his very death which occurred in 1809.

Not only were the *maestri di cappella* during these years Maltese, but also were, whenever possible, the singers and instrumentalists. The number of these, reduced at the beginning of the century owing to financial restraints in the *cappella*'s budget due to the reconstruction and re-embellishment of the Cathedral following the earthquake of 1693, gradually began to increase, especially as the number of festivities and church functions also started to increase⁵⁷. Very often, on major festivities, the Chapter re-

52. ACM, *Acta Rev.mi Capituli*, 4, pp. 218-9: Chapter meeting of 10 september 1713; request presented by Giovan Domenico Gristi, father of Pietro.

53. Simon Biasi's recommendation is appended to Gristi's request to the Cathedral Chapter.

54. Pietro Gristi was ordained priest two years later, in 1720.

55. ACM, *Acta R.mi Capituli*, 4, pp. 192-3.

56. Payments made on 26 May and 28 July 1758 in ACM, *Depositeria* 18, ff. 70r and 101r. respectively. The Chapter had granted its approval on 2 March 1755.

57. The archives contain many requests from the "musici" regarding increase in salaries, anticipated payments, gratifications and loans.

enforced the *Cappella* by additional voices then available on the island and this measure increased considerably the financial burthen of the Church. To remedy the situation, the Chapter, on 5 October 1760, discussed and adopted a plan to reduce these reinforcements and employ professional singers on a regular basis. Especially required was a male soprano then unavailable in Malta and Canon Paolo Mompalao Apap, the Chapter's dean pointed out that:

“la voce soprana d'un castrato bisognerà procurarla da Napoli, per veder totalmente la cappella provveduta di quanto ritrovasi mancante e per liberare questa chiesa dal peso di servirsi di forastieri in più solennita' dell'anno e con grave suo interesse”⁵⁸.

Recorded in the administrative accounts are the names of the following, some of whom were brought over from Naples with the help of the Rev. Giovanni Maria Zammit of Casal Ghaxaq: Gaetano Marino, castrato (1776); Marco Lonzo, contralto (1776); Gaetano Schiattone, tenore; Francesco Cibelli (1778)⁵⁹; Agrippino Rosselli, soprano; Pasquale Arcaro, soprano; Gennaro Oliva, soprano; Giuseppe Luccherino (1791) and Giuseppe Pezzuolo, castrato (1792). In the second decade of the century mention had been made of two castrati, Corrado Schiattarelli (1714) and Salvatore De Lucca (1720) while those of the 17th century speak of the *eunuco* Serafino Oddi.

The daily use of the organs necessitated many interventions on these instruments. During this century repairs were effected by Giuseppe Turiglio, Donato del Piano, A.Andronico, G.Verrigio, A.Xerri, P. Santucci, Giovanni Maria Zammit, G.Portelli and G. Micallef. Occasionally a major intervention documented as a repair amounted practically to the replacement of the organ by a better one⁶⁰. In 1753 a new organ was commissioned in Naples to where an older organ had been taken for repairs⁶¹. A *regaletto* was acquired in 1773 for 185 scudi; this organ still survives and two of its pipes carry the letters F C for Francesco Cimino. A new big organ costing 730 scudi was commissioned in Naples to Domenico Antonio Rossi in 1774 by the agent of the Cathedral Don Giovanni Maria Zammit of Ghaxaq with the advice of Mro Francesco Azopardi, then still residing in Naples⁶². This organ is still mounted and occasionally used in the Cathedral Church. The painted inscription recording its maker is now exhibited at the Cathedral Museum.

5) Musical activity after 1798

In June 1798 Napoleon Bonaparte took possession of the Maltese Islands. The Knights of the Order of St John were expelled and the Conventual Church of St John in Valletta, the showpiece of the Order's power and religious ideals, was despoiled of its

58. Chapter meeting of 5 October 1760, ACM, *Reg.Del.Cap*, p. 404.

59. This singer never turned up as his name never appears in the administrative accounts.

60. Documents in the Cathedral Archives refer to restoration works by Antonino Andronico in 1742 for a sum of 33 scudi but see also document no 5 appended to this chapter.

61. ACM, *Reg.Delib. Capitularium* 10, f.37.

62. *ibidem*, f.49v-50r.

treasures and all its revenues accruing from legacies and lands were appropriated by the state. Napoleon also decreed that *the Church of St John be put at the disposition of the Bishop to serve as a co-Cathedral*⁶³ and that 15 canons of the Mdina Cathedral Chapter were to officiate it. This historical event had immediate consequences: the Bishop⁶⁴ and the Cathedral Chapter assumed the administrative and financial responsibilities of both the Mdina Cathedral and the Church of St John in Valletta. Pope Pius VI soon gave this Church the title of a Co-Cathedral, temporarily in 1798 and permanently in 1816. The possession of this Church by the Diocese and its administration by the Cathedral Chapter were salutary inasmuch as Valletta had become Malta's most important social, administrative and cultural centre whereas Mdina, Malta's old capital city, had become a more or less isolated area. Besides the immediate possession and daily use of St John's by the Chapter prevented its take-over by the British administration as a Protestant Church after Malta had become a British colony following the French withdrawal in 1800. But it was also a considerable financial burthen for the Chapter, which never succeeded in getting back St John's former possessions.⁶⁵ Liturgical celebrations as well as daily office were officiated in both churches, the Bishop celebrating more frequently in Valletta than in Mdina on important feastdays.

Francesco Azopardi was entrusted with directing the music in both churches and initially concentrated his efforts in Valletta⁶⁶, until he obtained Bishop Labini's permission for Pietro Paolo Bugeja then residing in Valletta, to substitute him. Bugeja directed no less than 100 services during the French rule⁶⁷.

The Cathedral Chapter for a long time considered and debated numerous proposals and plans for an equitable solution to the thorny problems of regulating the division of the Chapter between the two Churches, the liturgical celebrations on ordinary and extraordinary feastdays and above all the organization and expenditure of musical activity in both churches⁶⁸.

On 5 May 1816 the Chapter established a salary of 300 annual *scudi* for the *maestro di cappella* of the Cathedral, part of which he had also to devote for the engagement of an organist and three voices for the Co-Cathedral⁶⁹. On solemn occasions the Chapter paid for the necessary re-enforcements which often amounted to very high sums. To regulate the position, in a meeting held on 9 October 1831⁷⁰, the Chapter decided to create a proper *cappella di musica* for St John's Cathedral, independent of that serving

63. Napoleon's chirograph is archived in AAM, *Corr.* XXIV, f.369. A contemporary official copy is filed in ACM, *Miscellanea* 136, p.100. Cfr J.M. Brincat, "An Inscription (1533) and a Letter (1798)" in *Melita Historica*. Vol.X, no 4 (1991) pp.355-6 and A.Blondy, "Complements a l'article de M.Joseph Brincat sur l'Ordre de Bonaparte en date du 21 Prairial an VI" in *Melita Historica*, Vol. XI, no 1 (1992), pp. 77-78.

64. During the rule of the Order the Bishop could not officiate in St John's but only had a privileged seat.

65. Cfr A.Bonnici, *History of the Church in Malta*, vol. 3, pp.219-220.

66. ACM, *Reg.Delib. Cap.* 14, 14.

67. ACM, *Depositeria* 40, f. 132r.

68. The various deliberations of the Chapter on the matter are discussed in F. Bruni, *Musica Sacra a Malta*, Malta, PEG, 1993.

69. ACM, *Reg. Del. Cap.*, 17, 89r-90r.

70. ACM, *Reg. Del. Cap.*, 19, pp. 156-7.

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at Mdina. The Cathedral's *maestro*, however, was to retain and still retains to this very day the overall responsibility of the musical activity in both churches; on solemn feastdays he conducts music in the church where the Archbishop is officiating.

By way of conclusion one can point out that the extant documents in the archives of the Order of St John do not fully document musical activity in St John's during the Order's rule, especially in the seventeenth century⁷¹. Fortunately after 1798 it, as well as that of the Cathedral itself, is lavishly documented and without interruptions in the Cathedral Archives at Mdina.

71 The best study on the subject is that by Joseph Vella Bondin, 'The Music of the Knights', *Melita Historica*, vol. XII, no 4 (1999), pp. 373-386. See also the same author's book *Il-Muzika ta' Malta sa l-Aħħar tas-Seklu Tmintax* (PIN, Malta 2000), *passim* and especially chapter 4.

APPENDIX: SELECT DOCUMENTS

THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH, MDINA

Document no 1: 9 March 1646

The Music Library and instruments of organist Don Michele Zahra

Item dictus Dominus testator legavit et iure legati reliquit dicto Joanni Mario medietatem omnium librorum musicalium quos ipse Dominus testator habet, et unum instrumentum Musicale dictum manicordium, necnon voluit ipsum Joannem Marium uti posse alio instrumento dicto spinetta quod domi habet pro toto tempore quo permanserit organista. Et si non erit amplius teneatur illud restituere dicto heredi universali et non aliter.

Last will enacted on 9 March 1646. Notarial Archives, Valletta. Gio Luca Mamo, Vol. 619/81, ff. 320v-321r.

Document no 2: 10 March 1708

Mro Giuseppe Balzano donates his compositions to the Cathedral. The Chapter constructs a cupboard to preserve them

N.B. The cupboard was commissioned years later: following the death of Giuseppe's brother and successor as maestro di cappella, Don Domenico. The latter must have made abundant use of his brother's music.

Don. Gio. Antonio Cangialanza Canonico della Nostra Chiesa Cattedrale, Provicario Generale e Depositario.

Dall'entrate spettanti alla fabrica e sagrestia di detta Chiesa date e pagate a mastro Domenico Gilestri falegname la somma di scudi cinquantasette tari cinque e grani quindici di tari 12 per scudo, quali sono per legname, ferramenti e fattura d'una guardarobba grande per conservare li libri e scritti di musica lasciati alla nostra Chiesa Catedrale dal fu Don Giuseppe Balsano Mro di Cappella

Die 10 Martii 1708

ACM, *Depositeria* 4, f.126r-127r.

Document no 3: 5 February 1713

Fra Gio. Battista Dingli leaves his music library to the Cathedral

Lascio di più tutte l'opere in musica alla medesima Chiesa (San Paolo della Cattedrale)

National Library of Malta, *Libro dell' Testamenti*, last will of Fra Gio Battista Dingli, Chaplain of Obedience of the Order of St John, enacted at the Sacra Infermeria.

N.B. It is doubtful whether these books ever reached the Cathedral

Document no 4: 19 February 1738

Mro Pietro Gristi directs an opera at the Bishop's Palace, Mdina during Carnival of 1738

Li 19 Febraro dell'anno 1738

Feria IV. Cinerum. Monsignor Illustrissimo Vescovo Fra Paolo Alpheran prima di Carnevale si porto' in questa Citta' Notabile, fece in quei giorni recitare nel suo Palazzo un'opera Sagra di Santa Elisabetta dalli Seminaristi, e suoi di cappa nera, ed il Mro di Cappella Gristi.

ACM, *Miscellanea* 170, Giornale della Santa Chiesa Cattedrale 1701-1750, f. 990

Document no 5: March - June 1742

Organ builder Antonino Andronico arrives from Palermo with an organ for the Cathedral

A di 26 Marzo 1742. Antonino Andronigo d'anni 36 di Palermo capitò li 25 detto (March) con la Tartana di Padron Gio. Nicola Desira, dice che si porta nella Notabile per aver portato seco un organo in servizio della Cattedrale di detta Notabile.

Marginal entries: A di 19 Maggio 1742 il suddetto de Andronico dice che si trova d'habitatione in un mezzanino posto nel quartiere detto de due balli. A di primo giugno 1742 il sud. Andronico se ne partì.

National Archives of Malta, *Pratiche* 1726-1743, f.20r

Document no 6: 7 December 1777

Repair and transcription of music books

Rmus dominus Can. Alfano quo supra nomine dixit: Esibisco i libri del canto figurato, quali hanno bisogno essere accomodati; priego la facolta' poterli accomodare.

Rmi domini capitulares adhaerentes praedictae propositioni unanimi consensu devenerunt et mandaverunt transcribi ii qui sunt laceri, ceteri vero reaptari.

ACM, *Reg. Del. Cap.* XII, f.209v: Chapter meeting.

Document no 7: 4 July 1779

Following an unsuccessful attempt to buy music books from Naples, the Chapter commissions the maestri di cappella of the Cathedral to compose Masses and Vespers for Sundays and Ordinary Feastdays

Dominus Archpresbyter They uti procurator replicavit et dixit:

THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

Essendo sprovvista la Cappella Musicale di questa Santa Chiesa Cattedrale di carte di musica stampate per le Messe e Vesperì delle Domeniche, questo Rmo Capitolo mesi sono deliberò che si portassero da Napoli le suddette carte stampate. Ma perchè abbiamo avuto già riscontri, che di queste più non vene sono, sarei di sentimento dar commissione alli due nostri maestri di Cappella di comporre Messe, Vesperì, ed altre cose solite cantarsi nelle Domeniche ed altre feste meno principali colla facoltà di ricompensare le loro rispettive fatiche.

Rmi domini Capitulares ut supra congregati praedictae propositioni adhaerentes, unanimi consensu commiserunt et deputaverunt Rmos dominos canonicos deputatos musicae ad effectum de quo in eadem propositione. Mandantes praeterea opera postquam fuerint completa conservari in solito Repositorio, eaque spatii temporibus alternatim exequi arbitrio Deputatorum, quodque praefecti musices curent ne copiae dictorum compositionum extrahantur inscio Rmo Capitolo.

ACM, *Reg. Del. Cap.*, XI, f.22r, Chapter meeting.

Document no 8: 7 January 1787

Don Benigno Zerafa donates his compositions of sacred music to the Cathedral

Sia noto e manifesto, che il Molto Rev.mo Signor Don Benigno Zerafa figlio del fu Signor Nicola del Borgo della Città Notabile Maestro di Cappella della Santa Chiesa Cattedrale di quest'Isola di Malta conosciuto, presentemente per l'amore, e benevolenza colle quali si è diportato verso la medesima Santa Chiesa, e per altri motivi moventi l'animo suo, i quali non si è curato di esprimere nel presente istromento, a titolo di donazione mera, pura, semplice, irrevocabile, e tra vivi ha dato, e donato alla medesima Santa Chiesa Cattedrale, ed all'istessa sotto l'infrascritta condizione ha concesso e concede tutte le Opere Ecclesiastiche riguardanti Messe, Salmi, Inni, Introiti, Litanie, e Motetti da esso lui composte in Musica.....

Sotto la condizione infrascritta che il medesimo Signor Donante durante la sua vita naturale potrà servirsene di dette composizioni a suo piacere nelle occorrenze, che gli saranno presentate e cio' tanto per mezzo suo, come pure per mezzo del Rev.do Signor Fra Gio. Battista Zerafa Collegiale della Veneranda Grotta di San Paolo suo fratello, e non altrimenti.

Notarial Archives, Notary Calcedonio Bonello, 7 January 1787. Copies in ACM

Document no 9: 29 July 1809

Following the purchase by the Chapter of the music scores of Francesco Azopardi, all the extant scores of Zerafa, Portelli, Gristi and other foreign composers were listed by the music deputies and placed in a newly constructed large cupboard

Die 29 eiusdem (July 1809)

Scudi novantasette, e tari dieci per spesa, e manifattura d'un nuovo Archivio per conservare le carte di Musica, per deliberazione Capitolare de' 2 Aprile 1809, approvata li 12 detto.

97.10.—

ACM, *Registrum Mandatorum* 6, f.15

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Cfr also ACM, *Minute Capitolari* 20, ff. 547-551).

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Document no 10: 22 December 1605

Fra Michelangelo Cesis qualifies himself as maestro di cappella of the Conventual Church of the Order and teacher of music

Die xxii mensis decembris 1605.

Coram Ad. Ill. Et Rev.mo Dno Hectore Diotallevi Inquisitore.....

Comparuit sponte Rdus Dnus fr Micael Angelus Cesis clericus ordinis Sti Joannis Hierosolimitani.....

Signore tre anni sono incirca incominciai a servirme di lavandara d'una donna chiamata Isabella fontana di Sicilia da Lentini Ed essendo io maestro di cappella di San Giovanni da alcuni mesi havendo ella doi figliuoli le quali oggi saran d'eta una di novi in dieci e l'altra circa undici anni, ricercato da lei d'insegnarli a legere gli dissi che li insegnarei ancor la musica perchè potessero essere collocate facilmente in qualche monasterio siccome l'ho instrutte assai sufficientemente.....

AIM, *Processi Criminali*, vol. 24B, item 79, f. 671-2, sortilegium contra Isabellam Fontana di Lentino.

N.B. Fra Michelangelo Cesis was ordained priest at the Church of St Lawrence in Vittoriosa on 17 December 1608. (CEM, RO 1 f.267v)

Document no 11: 23 January 1606

Employment of Giovanni Castiglione as musico

Ambasciatore Mendes. A di 23 di Gennaro 1606

Essendo Giovanni Castiglione Prete Sacerdote dedicato a questa Religione et havendolo di già cominciato a servire nella nostra Chiesa di San Giovanni Battista particolarmente nella musica e conoscendolo noi meritevole di ogni gratia e favore gli abbiamo dato volentieri licenza che si trasferisca fin costi' per supplire la Santità di Nostro Signore a concederli un Breve che non obstante che non habbi ancora prodotto le sue prove di fra cappellano nella lingua di Provenza le quali non si potran fare prima che a Maggio prossimo gli faccia grazia che l'antianità gli debba correre dal giorno della sua presentazione che fa in detta lingua subito che arriva qua.....

AOM 1385, f.67v

Document no 12: 24 April 1610

Employment of Jacques Le Long as musico

THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

Cardinale Verallo. A di 24 detto (aprile) 1610.

Sperando che Giacomo Longo di Normandia habbia ad essere di non mediocre servitio al concèrto della musica di questa nostra Chiesa Conventuale, lo terrò tanto più caramente raccomandato quantochè è venuto accompagnato dal favore della cortesissima lettera di Vostra Signoria Illustrissima.....

AOM 1389, f.115r

N.B. On 30 December of the same year Jacques Le long received an increase in salary (AOM 663, f.163v).

Document no 13: 22 February 1614

Employment of four musici in the cappella of the Conventual Church

A di 22 di Febraro 1614

Similmente la sua Signoria Illustrissima con li molti Illustri Signori del Tesoro assegnano a Mario, Stefano, Giovanni e Rocco Scarpello cinque scudi il mese per ciascuno per musici della maggior Chiesa Conventuale di San Giovanni Battista, cominciando al primo di Marzo 1614.

AOM 663, f.230v

Document no 14: 2 September 1619

Don Carlo Tassoni of Bologna is employed as organist of St John's

Serenissimo Signore,

Don Carlo Tassoni clerico della Città di Bologna humilissimo servitore di Vostra Altezza riverentemente l'espone, che essendo poco tempo fa capitato in questa sua Isola di Malta, et pervenendo a notizia di Vostra Altezza della virtù sua di toccar dell'organo, piacque per benignita' sua d'assegnarlo e deputarlo per organista di questa sua Chiesa Maggiore Conventuale, ove al presente serve con molta sodisfatione di Vostra Altezza e di tutti.....

AOM 109, f.207v-208 r

N.B. Tassoni is the composer of a motet *Jubilate* for SSB published in *Scelta di Motetti di diversi eccellentissimi autori a 2.3.4.5v posti in luce da Fabio Costantini Romano*. L.2 op.4, Roma, B.Zanetti 1618.

Document no 15: 5 July 1629

Gio. Battista Santa Mauro soprano and supplementary organist at St John's

Serenissimo Principe

THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

Gio. Battista Santa Maura vassallo et humilissimo servitore di V.A.S. con ogni debito rispetto gli espone, che avendo servito molt'anni di soprano nella musica di S.Giovanni con sodisfattione di tutti fu nondimeno levato dal salario quattro anni sono per haver mutato voce, ch'e' cosa che ordinariamente arriva agli soprani e non per questo ha lasciato di servire massime nel sonar l'organo, quando il S.Fra Prospero si trovava impedito.....

ACM *Miscellanea* 296, f.390

PROTRACTED PRESENCE IN MALTA OF TWO MAESTRI DI CAPPELLA OF THE CONVENTUAL FRANCISCANS

Document no 16: 5 February 1661

Fra Giovann Battista Balzano honoured with the title of magister Musicae

Fratri Ioanni Baptistae de Melita concessae fuerunt litterae patentes pro magistro Musicae, cum exercuerit multis in locis at praecipue Catanae per annos 14 titolo magistri Cappellae laudabiliter artem musicam. Datum Catanae 5 Februarii.

Archivio Generale dell'Ordine dei Francescani Conventuali, RO A-43, f.188r.

N.B. Born in Malta c.1618 Balzano was active as *maestro di cappella* of the Cathedral of Catania. Later he resided in Malta as a member of the Valletta Friary from 1661 till his death on 4 January 1695. Most probably he was a relative and possibly the brother of Giuseppe and Domenico Balzano.

Document no 17: 2 July 1680

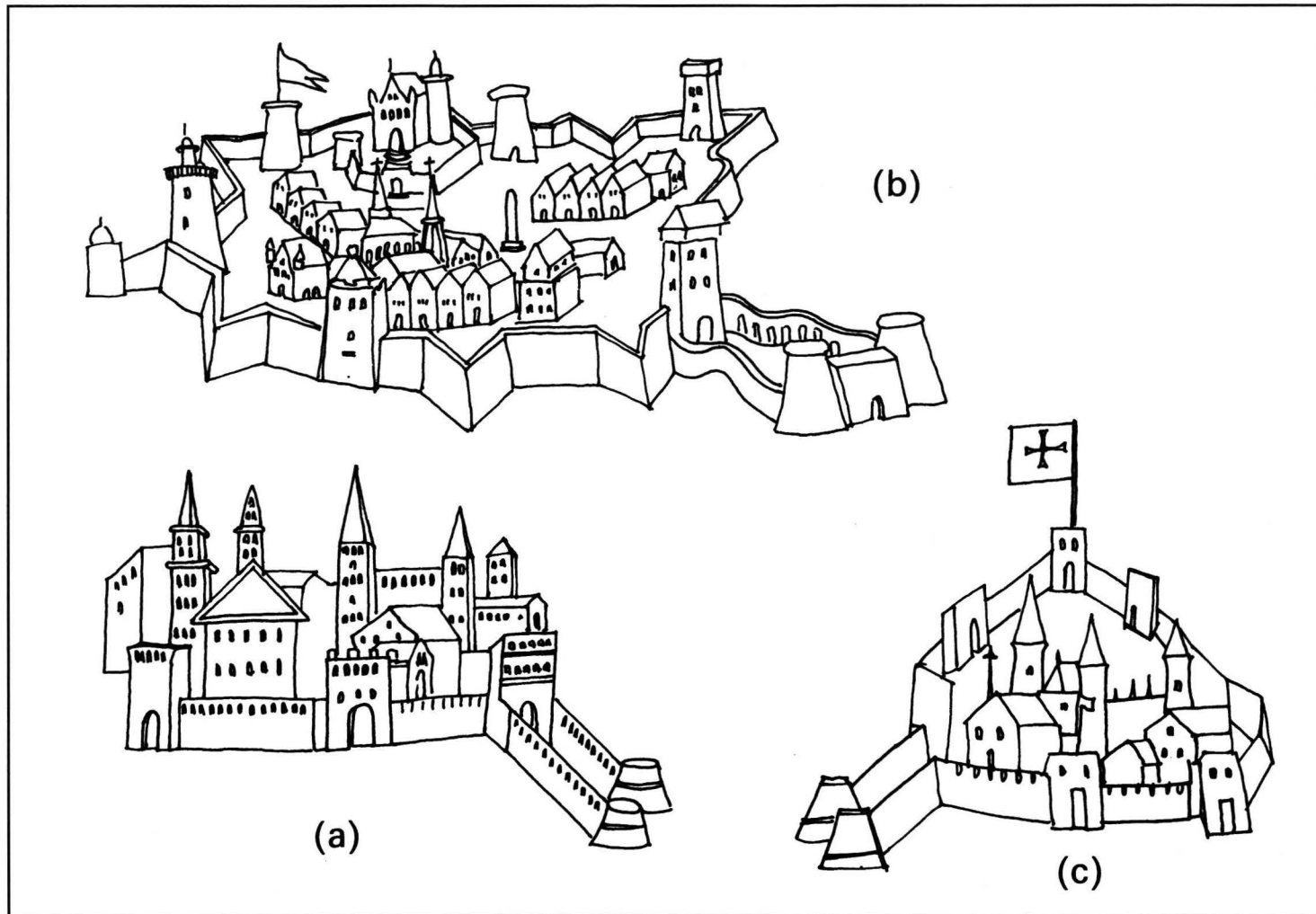
Padre maestro Michelangelo Falusi OFM Conv.(1650c-1710c)

Al Padre Mro Michel Angelo Falusi scudi dieci di moneta, sono per la festa di S. Bonaventura nella Chiesa dei SS.Apostoli di Roma li 14 correnti....

Padre Falusi resided in Malta for about twenty years (c. 1690-1710), Before he was active directing music at Santi Apostoli in Rome. He published a Psalm, *In convertendo* in the anthology of Caifabri, *Salmi Vespertini* 4v, Rome, Mascardi 1683 and *Responsoria Hebdomadis Sanctae*, Rome Mascardi 1684, An inventory of 1733 of the Valletta Friary mentions an "armario torchino" that had belonged to Padre Falusi.

Acknowledgements and thanks for kindly referring me to these documents:

Mr Dominic Cutajar - docs. 3 and 10; Mr Winston Zammit - doc. 5; Prof. David M. Stone docs 11-13 and Fr Arthur Saliba OFMConv. - docs 16 and 17 with relative information.



Three 16th century visions of Mediaeval Mdina by (a) Giovanni Camocio, (b) Mathias Zündt and (c) Giacomo Gastaldi.

(Reproduced from Denis De Lucca, "Mdina: A History of its Urban Space and Architecture", Said International, Malta, 1995)

CHAPTER III

MALTESE MUSIC: ITALIAN AFFILIATION AND ORIGINAL ACHIEVEMENTS

MATTEO SANSONE

1. The earliest lengthy study to deal with Maltese music and its relations with Italy is Ulderico Rolandi's *Musica e Musicisti in Malta* (1929/1930). In spite of its shortcomings due to the limited historical evidence then available and to the questionable emphasis laid on operatic music, Rolandi's essay is the only comprehensive survey of Maltese musical art and culture among the very few works on the subject.¹ It provides detailed information on the operas staged at the Manoel Theatre and the Royal Opera House and contains a biographical list of 91 Maltese musicians and 27 Italians active in Malta. Arranged in alphabetical order, composers receive more or less extensive treatment according to their relevance to the theatrical activity and the amount of information Rolandi received directly from Luigi Vella (1868/1956), at the time Secretary to and one of the founders of the *Camera degli Autori e compositori di musica maltesi* set up in 1923.²

No critical analysis is attempted on the lists of operas performed in Malta during two centuries, nor is there any comparative evaluation of the Maltese composers, except two statements concerning Nicolò Isouard, "certamente il più celebre di tutti i musicisti maltesi", and Francesco Azopardi, "uno dei più illustri".³

1. Ulderico Rolandi (Rome, 1874/1954), a professional gynaecologist, was also a music critic and historian. His main interest was the opera libretto of which he collected some 30,000 items now preserved at the Cini Foundation in Venice. Besides the essay on Maltese music, Rolandi wrote a number of works dealing with libretti, the most relevant being *Il libretto per musica attraverso i tempi*, Rome, 1951. *Musica e Musicisti in Malta (Saggio di ricerche ed appunti storici)* was first published in the first two issues of the quarterly review *Archivio Storico di Malta*, Oct. 1929 (ch. I–III), Jan. 1930 (ch. IV–VI); then it appeared in volume form – the six chapters being followed by an Appendix, "Librettisti Maltesi", – published by Edizioni dell' "Archivio Storico di Malta" Raffaello Giusti, Livorno, 1932.

On Rolandi's essay, with no relevant additions, is based the booklet by Robert Mifsud Bonnici *Musicisti Komposituri Maltin. Maestri di Cappella tal-Kattidral*, A.B.C., Valletta, 1950. An earlier Maltese publication is Vincenzo Caruana's *Malta Artistica Illustrata*, Part 2, "Musica", Malta, 1910, a compilation of biographies of Maltese musicians, often superficial and approximate, with no historical or critical perspective.

2. *Musica e Musicisti in Malta* owes much to Vella's research material which the Maltese musician kindly passed to Rolandi. The latter acknowledges his indebtedness and describes Vella as a "paziente ed accurato raccoglitore di notizie sulla musica di Malta e sui Musicisti maltesi, che vedranno la luce in una grande monografia". Such a monograph was never written and Vella's notes have been recently donated to the Mdina Museum by the Vella family.

3. Two gross mistakes regarding Azopardi's burial, in St. John's, Valletta, instead of St. Paul's, Mdina, and his supposed writing a history of the origins of music, prove that Rolandi had not consulted Paolo

Being clearly a pioneer's work, Rolandi's essay could hardly be expected to achieve more than it did. The systematic analysis and critical assessment of Maltese music and musicians are still to be carried out on musicological grounds, nor can the author's historical generalizations be profitable for further research. The basic assumption on which the essay is built is "l'italianità costante e feconda di opere di tutta la vita musicale di Malta attraverso i secoli", as the Hon. Giuseppe Mulè puts it in the Preface, which is perfectly in tune with the nationalistic rhetoric of the Fascist decades. Since this *italianità* is self-evident, Rolandi easily concludes:

Malta, anche dal punto di vista musicale, e particolarmente nella musica teatrale, può essere considerata come un vigoroso ramo del grande e robusto albero costituito dalla gloriosa Scuola italiana; da quella Scuola che tenne per vari secoli il primato nel mondo e dalla quale derivarono altre scuole che, pur nobilissime, non son riuscite a soppiantarla, ma solo a farle degna corona.⁴

While any comment on the second part of the assertion is pointless, the first can only be accepted with restrictions as to the actual period when the "vigorous branch" began to grow and the musical genres where it best showed its vitality. Rolandi is mostly concerned with opera, which is more a case of long-established passive dependence, while the few original achievements want a thorough scrutiny. As to symphonic, instrumental and sacred music, different Schools in Italy at different times should be taken into account rather than Rolandi's undetermined "glorious Italian School".

The earliest Maltese musicians documented in the Mdina collection are the brothers Giuseppe and Domenico Balzano, chapel masters in St Paul's cathedral respectively from 1675 to c. 1697 and from 1699 to 1708. Two compositions of Giuseppe Balzano are dated 1652; more works of the two brothers are to be found among the "Anonymous Compositions and Collections" of the Catalogue. Recent research has identified the author of some motets included in the anthologies Ms 113, 114, 119 and variously indicated as Musu Mataron, Aluigio/Luigi Mataron, as a certain Aloysio Mataron who may have been active earlier than the two Balzanos. But a consistently alternative Maltese production to take over the Italian music imported for the ordinary needs of the cathedral cannot be dated earlier than the XVIII century.

The quality and quantity of the music recorded in the Catalogue clearly show that, in the XVII century, Malta was simply a market for the powerful musical publishers of Italy, especially the Romans, whose editions cover nearly 50% of the 159 printed works of the Mdina collection. The authority of the Pope's City, as far as sacred music was concerned, was obviously unquestionable, and the Church of Malta followed the prevailing tastes of the Roman *maestri di cappella* when buying new music for the cathedral chapel. It is significant that a large group of compositions⁵ are by Bonifacio Graziani, perhaps the most fashionable chapel master in Roman churches, fellow-citizen of Giacomo Carissimi (Marino, Rome, 1605/1674), the greatest representative of the XVII-

Pullicino's "ottima biografia dell'Azopardi" as he defines the *Notizia biografica* published in Malta in 1876 by the Maltese canon.

4. ROLANDI, op. cit., p. 101. The nationalistic bias is repeated insistently throughout the work.

5. 15 works; some in more than one edition; 3 unique editions: Pr 79, 87, 86.

cent. Roman School, who is present with his *Sacri Concerti* (Rome, 1675) and three manuscript copies of motets (MS 13,14,116) which are not recorded in any other catalogue. There are then 8 works by Francesco Foggia, another leading composer of the Roman School, whose compositions are also included in the anthologies of Florido de Silvestri (12 in the Mdina collection, one of which is unique: *Sacrae Cantiones. Pars Prima*, Rome, 1651).

Whereas the Roman School is represented exclusively by religious music (the only exception is Silvestri's *Concerto di Madrigali*, Rome, 1652), the 45 printed works of the Venetian School include secular compositions besides the bulk of poliphonic church music. Two of the four Monteverdi items are the famous *Madrigali Guerrieri et Amoros. Libro Ottavo* (1638) and *Madrigali e Canzonette. Libro Nono* (1651) and three of the seven works with which Monteverdi's disciple Giovanni Rovetta (Venice, c. 1596/1668) is present in the collection are not religious: *Madrigali concertati. Libro Primo* (1629), *Madrigali concertati. Libro Secondo* (1640), *Madrigali concertati. Libro Terzo* (1645).

The same is true with composers of other schools, such as Galeazzo Sabbatini (Pesaro, c. 1595/1662), belonging to the Bolognese School, of whom the Mdina collection has three books of madrigals.

Among all the Italian schools, one has particular relevance for its close connection with Malta which was not limited to the export of printed works but involved the exchange of chapel masters, organists and singers: the Sicilian School of Vincenzo Amato, Giuseppe Palazzotto Tagliavia, Mariano Di Lorenzo, Andrea Rinaldi and other musicians either born in Sicily or active there.

Besides 17 printed books, the Mdina collection boasts some 46 unique manuscript compositions by Sicilians, and the group of 17 books includes the highest number of unique extant copies or editions of printed works in the whole collection: 12 of a total of 23.⁶

At least two of the Sicilian musicians whose works are in the collection were active in Malta in the first half of the XVII century or a little later: Andrea Rinaldi, chapel master in the cathedral of Syracuse, and, between 1628 and 1632, in St. Paul's, Mdina; Roman-born Vincenzo Tozzi, chapel master in Messina since 1640, active in Malta presumably in the 1650's or early 1660's. The latter has the largest amount of manuscript compositions (32 out of 46) in the collection, one of which (MS 79) is dated 25 June 1650. They include interesting madrigals, arias and dialogues which evidence a wide range of interests in no way restricted to church music both in the composer and the Maltese audience. This point is confirmed by the six manuscript compositions of another Sicilian, Filippo Muscari, which include an aria, a madrigal and a canzone, and by the

6. V. Amato (Pr 3, 4), C. Bonfiglio (Pr 12), V. D'Elia (Pr 40), M. Di Lorenzo (Pr 98), A. La Greca (Pr 113), G. Oristagno (Pr 116), G. Palazzotto Tagliavia (Pr 118), A. Rinaldi (Pr 124), B. Rubino (Pr 133,132,135).

Oristagno's *Responsoria Nativitatis et Epiphaniae* (1602) is the earliest XVII-century work of the Mdina collection. Pr 118 is the unique complete copy of Palazzotto Tagliavia's *Sacre Canzoni*, Messina, 1631. The Oratorio dei Filippini in Naples owns the only other existing copy with Quinto and Bc missing. Such a wealth of music opens new and wider fields of investigation and study of the XVII-cent. Sicilian School. Many of those works were hitherto known only through the evidence provided by Antonino Mongitore's *Bibliotheca Sicula*, 2 vols., Palermo, 1708, which mentions them together with a few biographical data about their authors.

beautiful *Dialogo a quattro voci di Sofronia et Olindo dal Tasso* of Francesco Fiamengo, a composer active in Messina, where he was probably born. The *Dialogo* is based on some stanzas from Torquato Tasso's *Gerusalemme Liberata*, a favourite reservoir of poetical texts for XVII-century musicians.

The massive presence of Italian music in Malta in the period considered so far gives way to a large production of Maltese musicians in the XVIII century. By then, Maltese students regularly attend the Italian schools of music', after receiving a basic education at home. Once back in their own country, they elaborated the styles and techniques acquired abroad, and, in their turn, formed new generations of musicians, so that it becomes ultimately possible to speak of a local *School* stemming from Italian musical institutions, especially Sicilian and Neapolitan.

2. The XVIII century was undoubtedly the "Golden Age" of Maltese music. The musical life of the Island had two main centres of gravitation: the theatre, namely the Manoel Theatre built by Grand Master Antonio Manoel de Vilhena in Valletta, and the church, that is St. Paul's cathedral in Mdina, the old "Città Notabile", and the Conventual Church of the Order, St. John's in Valletta.

Both centres were strictly dependent on Naples and its great School, but with one important difference. While the theatre was simply monopolized throughout the century by Neapolitan opera, the church employed as chapel masters and organists Maltese musicians educated in the Conservatori, who produced much sacred music, sometimes achieving a considerable standard, as in the last works of Francesco Azopardi (see Ch. 5).

So the dependence was unproductive in one case and highly profitable in the other. The Manoel was opened in January 1732 with the Italian tragedy *Merope* by Scipione Maffei, a well-known work in those times. There seems to be no evidence of theatre activity in the following three years. The list of operas staged from 1735 to 1798, reported by Rolandi,⁷ is entirely made up of names like Hasse, Rinaldo da Capua, Pergolesi, Paisiello, Cimarosa. Only at the end of the century, in the years 1796–97–98, we find Maltese productions, i.e. seven operas by Nicolò Isouard:⁸ *Rinaldo d'Asti* (1796), opera seria; *Il Barbiere di Siviglia* (1796), opera buffa, text by G. Petrosellini founded on Beaumarchais's comedy first set by Paisiello in 1782; *L'Improvvisata in Campagna* (1797), opera buffa; *I due Avari* (1797), opera buffa from Molière; *Il Tonnelliere* (1797), opera buffa; *Ginevra di Scozia* (1798), opera seria from L. Ariosto's *Orlando Furioso*; *Il Barone d'Alba Chiara* (1798), opera seria.

7. Rolandi, op. cit., p. 18–19. The list begins with an *Artaserse* by an unidentified author, possibly L. Vinci who first set Metastasio's libretto in 1730, or J.A. Hasse (1730). It might also be the London edition of 1734 by Hasse and Riccardo Broschi.

8. Nicolò Isouard, also known as Nicolò da Malta (Malta, 1775/Paris, 23 Mar. 1818); his parents were from Marseille; Isouard studied with Azopardi, then completed his education in Palermo with N. Amendola and in Naples with Sala and Guglielmi; in Italy Isouard produced his first opera, *L'Avviso ai maritati* (Florence, 1794) and the second, *Artaserse* (Livorno, 1794). Then Grand Master de Rohan succeeded in having him back in Malta as organist and chapel master in St. John's. After the French takeover of the Island (1798), Isouard left Malta and settled in Paris for the rest of his life. His first French opera, *Le Petit Page*, was performed at the Théâtre Feydeau in Feb. 1800. The amount of his production is remarkable: over 40 operas, sacred music, 8 cantatas, canzonette, duets and minor items. Cf. J. Azzopardi (ed.), *Nicolò Isouard de Malte*, Malta, 1991.

But, apart from the fact of having been written in Malta by a Maltese composer, these works can hardly represent a change in predominance of Neapolitan opera as they clearly follow the same musical patterns and are based on the same kind of subject-matter. Nevertheless Isouard remains the only Maltese musician to have been actively involved in the continental milieu of the melodrama across the XVIII and XIX centuries. Actually Isouard achieved a much greater and lasting success in France than at home, where, after 1798, no more of his operas were staged as a result of the change to the noble and ignoble products imported from Italy.

In Paris Isouard adopted the French-style *opéra comique* – much more a play than an opera (whereas the opera buffa had its main attraction in the “bel canto”) – and started a fruitful collaboration with C.G. Etienne, editor of the *Journal des deux mondes*. Their *Joconde ou Les Coureurs d'Aventures* (Paris, Opéra-Comique, 1814) remained in the repertoire until the end of the century and was revived in 1918 and 1931. Even more successful, *Les Rendez-vous bourgeois* (Paris, Opéra-Comique, 1807) was last revived at the Opéra-Comique in 1895, 1915, 1933, and has been translated into German, Russian, Swedish, Dutch and Polish. Isouard's last opera, *Aladin ou La Lampe merveilleuse*, was completed by A.M. Benincori and first performed at the Opéra in Paris in 1822. On 11 February 1825 it had reached the 100th performance, and by 1830 it had been given at the Opéra 147 times.⁹

As to Malta, only in the present century has Carmelo Pace, a leading Maltese composer, edited and performed some of Isouard's works. Pace has also composed an *Air with Variations* based on Isouard's *Joconde*.

Apart from Isouard's Maltese interlude, it is worth remembering that two Maltese religious works managed to arrive on the stage of the Manoel early in the XIX century: Azopardi's oratorio *La Passione di Cristo* (1802), and *Gioas* (1818), an oratorio composed by Pietro Paolo Bugeja, who had succeeded Azopardi in 1809 as chapel master of the cathedral and co-cathedral of Malta. Both texts are by Pietro Metastasio (1698/1782).

Though devoting his life entirely to the composition of church music, Francesco Azopardi (1748/1809) also tried his hand at secular works. The Catalogue records two symphonies written in 1797 and 1799 which do not add much to his better, sacred production. More interesting for their cultural implications are some vocal pieces mentioned by Paolo Pullicino in his *Notizia biografica*, which unfortunately seem to have been lost. They show how the Maltese composer had kept in touch with the Neapolitan environment even though living an austere and secluded life in Rabat. Metastasio and the Neapolitan composers must have been very much on his mind when he chose the texts of his compositions. Pullicino's short list¹⁰ includes three of the most celebrated Metastasian texts: the arias “Ardi per me fedele” (1778) from *Didone Abbandonata*, “Vo solcando un mar crudele” (1780) from *Artaserse*, and the famous duet between Megacle and Aristeia “Ne' giorni tuoi felici”, from *Olimpiade*, set by Azopardi in 1784.

Of course he was well acquainted with the enormous success the duet had achieved

9. Cf. LOEWENBERG, Alfred, *Annals of Opera 1597-1940*, London, 1978.

10. See Handlist, p. 236.

in the two settings of the whole opera by Nicolò Piccinni.¹¹ When in Naples, Azopardi had been on friendly terms with Piccinni (he may have studied with him according to Pullicino and others), and, after returning to Malta, he is said to have kept a correspondence with his great friend.¹²

An alternative form of musical entertainment in XVIII-century Malta was represented by the cantata and the serenata, which would gratify an aristocratic attendance as well as popular audiences. The cantatas were usually performed on a stand expressly erected in front of the Magisterial Palace in Valletta each year on 30 April during the so called *Calendimaggio*, a traditional *fiesta* of Italian origin. The public square offered an unconventional auditorium where all sorts of people could freely assemble to enjoy the show.

Cantatas and serenatas were also composed on occasions prompted by deaths, anniversaries and similar events, usually regarding the Grand Masters, but also popes and sovereigns. The text, of encomiastic character, followed the patterns of the dominant Metastasian classicism of the century: one of the most relevant authors was the Maltese count Giovanni Antonio Ciantar (1696/1778) to whom some 15 texts are attributed. The music was often provided by Italian composers resident and active in Malta. Such is the case with Giuseppe and Melchiorre Sammartini, priests and chapel masters in St. John's, Valletta. Giuseppe kept the post from 1752 to 1766 and each year composed a work for the *Calendimaggio*: two of them are serenatas. He was succeeded by Melchiorre¹³ who remained in charge until his death in 1796 (or 1797) when Nicolò Isouard took over, invited by Grand Master de Rohan. Melchiorre wrote the music for 8 cantatas, five of which are on texts by G.A. Ciantar. In those years St. John's had another Italian as organist of the chapel, Vincenzo Anfossi, brother of Pasquale, the opera composer of the Neapolitan school. Vincenzo wrote the music for the cantata *L'amore costante di Aci e Galatea* (1770).

However Maltese composers also set some cantatas: Michelangelo Vella and Filippo Pizzuti, and, in the late XVIII century, Isouard, who wrote 8 cantatas on texts by G.M. de Rohan, and Azopardi, who composed *Malta felice*, "cantata per l'innalzamento di de Rohan al Magistero" (1775).

The custom of the *Calendimaggio* cantata was discontinued towards the close of the century, and after the fall of the Order was never revived. Rolandi quotes a study by the Italian Vincenzo Laurenza published in *Archivum melitense*, December

11. In 1761 and 1768 in Rome; then at the San Carlo, Naples, on 30 May 1774.

Florimo writes about Piccinni's *Olimpiade*: "superiore per l'espressione drammatica a quante altre musiche sullo stesso dramma erano state scritte da Pergolesi, Galuppi e Jommelli, ebbe successo veramente entusiastico e l'aria *Se cerca se dice* ed il duetto *Nei giorni tuoi felici* vennero proclamati capolavori." FLORIMO, F., *Cenno storico sulla scuola musicale di Napoli*, Naples, 1869–71, 2, p. 295. *Olimpiade* was first set by Caldara in 1733, then by Vivaldi (1734), Pergolesi (1735), Leo (1737), Fiorillo (1745), Galuppi (1747), Hasse (1756), Traetta (1758), Jommelli (1761), Sacchini (1763), Mysliveczek (1778), Cimarosa (1784) and others.

12. See below Chapter 5, note 1.

13. Possibly Giuseppe's brother, he was a student at the Neapolitan Conservatorio of Sant'Onofrio a Capuana. The "Rollo dei figlioli dall'anno 1754 al 1770" has the entry: "Melchiorre Sanmartino – Entrato a 16 ag. 1756". Cf. DI GIACOMO, S., *I quattro antichi Conservatorii di Napoli*, Palermo, 1924, 1, p. 113. The surname, of French origin, is also found spelled San Martin(o), Sammartin, S. Martino.

1916, which records 44 cantatas from 1724 to 1777. More are documented by other sources.¹⁴

The production of cantatas and serenatas shows a growing participation of Maltese authors in the composition of both texts and music. Michelangelo Vella (1715/1792) is indeed the first Maltese composer who deals with musical forms of relatively extensive size.¹⁵ Besides the cantatas *Astrea e Pallade* (1740), *La Virtù trionfante* (1741), *La Giustizia di Nettuno e la Religione Gerosolimitana* (1746), Vella wrote 6 *Trios* for 2 violins and bass, 6 *Quartets* for 3 violins and bass, and sacred music. He is said to have studied in Naples, though it is not known in which of the Conservatori. He was the first master of many other Maltese musicians: one of them, Francesco Azopardi, went to the Conservatorio of Sant'Onofrio in Naples to complete his education. The same happened in turn with some of Azopardi's pupils such as Pietro Paolo Bugeja who also finished his studies at Sant'Onofrio.

3. The Neapolitan School has already been mentioned in connection with the theatre and the church in XVIII-century Malta. The close links between Naples and Malta can indeed be traced as far back as the early XVII century when the Conservatori began to establish their reputation as authoritative schools of music which were to achieve European renown in the following century.¹⁶

14. On the subject see also "La festa del Calendimaggio e il teatro settecentesco" in EYNAUD, Joseph, *Il teatro italiano a Malta (1630-1830)*, Malta, 1979, pp. 69-88.

15. There are no biographical data about the other Maltese composer Filippo Pizzuti; he was active earlier than Vella as can be inferred from the dates of his cantatas: *Prometeo* (1734), *La Virtù in gara* (1735), *Dialogo musicale* (1737).

16. During the XVII and XVIII centuries Naples had four Conservatori. They all had the same origin: charitable institutions, founded in the previous century, which offered a home and a Christian education to orphans or children of poor people (the "figlioli", as they are always referred to in the archive documents of each Conservatorio).

They were each attached to a church from which they took their names: S. Maria di Loreto, founded in 1535, S. Maria della Pietà dei Turchini (1583), Poveri di Gesù Cristo (1589), and Sant'Onofrio a Capuana (1578). The teaching of music in such institutions started later and was intended to provide singers, organists and chapel masters for the religious services in their own and other churches; but it gradually became the exclusive activity of the Conservatori, which developed into major centres for the training and launching of composers, virtuoso singers and instrumentalists.

The Conservatorio dei Poveri di Gesù Cristo, under archiepiscopal control, was closed in 1774; G.B. Pergolesi (1710/1737) had studied there with Gaetano Greco. The other three Conservatori experienced a growing decline in the second half of the XVIII century and eventually S. Maria di Loreto was amalgamated with Sant'Onofrio in 1797; the Pietà dei Turchini survived until 1807 when it was joined to the others. Since 1808 it was housed in the monastery of S. Sebastiano and was therefore called the Real collegio di Musica di S. Sebastiano. In 1826 the Collegio moved into another convent adopting the name of Real Collegio di Musica di S. Pietro a Majella, the present Conservatorio of Naples.

Fundamental works about the Neapolitan School and its Conservatori are Francesco FLORIMO's *La Scuola musicale di Napoli a i suoi Conservatorii*, 4 vols., Naples, 1880-1884 (first published as *Cenno storico sulla scuola musicale di Napoli* in 2 vols. in 1869-71), and Salvatore DI GIACOMO's *I quattro antichi conservatorii musicali di Napoli*, 2 vols., Palermo, 1924-28. An extensive treatment of the subject is also given by Charles Burney in his *General History of Music*, published between 1776 and 1789 (cf. Ch. VIII of Book IV, "Progress of the Musical Drama at Naples, and account of the eminent Composers and School of Counterpoint of that City"). Burney had toured the Continent collecting material for his *History*, and in 1770 had visited Sant'Onofrio and S. Maria della Pietà. While in Naples he had also met Piccinni and Jommelli, interviewing them about the Conservatori. A pleasant account of those contacts is given by Burney in *The Present State of Music in France and Italy* (1771).

Later the links with Naples became closer than those with Sicily: the latter had already contributed printed and manuscript works, both sacred and secular, as well as chapel masters to the cathedral of Malta.

The earliest Neapolitan work in the Mdina collection is a unique edition of Gesualdo da Venosa's *Madrigali a cinque voci. Libro Quinto*, Naples, Gio. Battista Gargano and Matteo Nucci, 1617. There is also a unique copy of an anthology by Bartolomeo Cappello, minor conventual active in Naples: *Ghirlanda di varii fiori di diversi autori*, Naples, Ottavio Beltrano, 1647. This is a collection of psalms, among which are a *Nisi Dominus* and a *Beati Omnes 'for SSATB by Giovanni Salvatore (1610/1688), maestro di cappella*¹⁷ in S.Maria della Pietà dei Turchini from 1662 to 1673.

Among the manuscript compositions there are three pieces by the brothers Francesco and Giovanni Maria Sabino, both active in Naples as music teachers. The latter was maestro di cappella in the same Conservatorio della Pietà between 1622 and 1626.

On the other hand, from a "Rollo de' figliuoli della Pietà dei Turchini"¹⁸ we know that among the pupils of Giovanni Salvatore in 1667 there was a Francesco Galea, most likely a Maltese.

In the first half of the XVIII century Malta had already an outstanding figure in the Neapolitan Conservatori: Girolamo Abos (Malta, 16 Nov. 1715/Naples, October 1760). He moved to Naples in 1725 and studied at Sant'Onofrio with Ignazio Prota and Francesco Feo.¹⁹ Then he served as primo maestro di cappella in Sant'Onofrio from 1742 to September 1760²⁰, as secondo maestro di cappella at the Pietà dei Turchini from 1754 to 1759, and as *coadiutore* of Feo at the Conservatorio dei Poveri di Gesù Cristo in 1742–43.

At the Pietà dei Turchini Abos trained many good singers, among whom the most famous was Giuseppe Aprile (1732/1813), male contralto and himself a singing-teacher whose collections of *Solfeggi* were published in many editions in London, Paris, and in Germany. Burney heard him sing during his stay in Naples in 1770.

In 1755 Abos became a member of the Congregazione dei Musici di Napoli. In the registers of the Congregazione Di Giacomo discovered the exact date of his death, which

17. When referring to the Conservatori, the term is to be understood as teacher of composition if "primo maestro di cappella", and as singing-teacher if "secondo maestro di cappella" Cf. DI GIACOMO, op. cit., 1, p. 87.

18. Cf. DI GIACOMO, op. cit., 1, p. 215.

19. Rolandi's essay and other works indicate as Abos' masters Francesco Durante and Leonardo Leo, which is most unlikely. Durante was maestro di cappella in Sant'Onofrio in 1710–11 and subsequently in 1745–55; Leo succeeded F. Feo as maestro di cappella in 1739 when Abos was 24 and had presumably concluded his education. On the other hand Ignazio Prota was maestro di cappella between 1722 and 1748 and Feo between 1723 and 1739. It is also significant that Abos started his career as assistant master of both Prota and Feo. Cf. DI GIACOMO, op. cit., 1, p. 159. In any event, Abos may have received some tuition from Durante and Leo as well.

20. A note of *provisionati* of Sant'Onofrio in 1756 gives an exact account of the annual salaries of the teaching staff :

"A don Girolamo Abos, maestro di cappella	Duc. 60
A don Carlo Totomaccio (Cotumacci) altro maestro simile	36
A don Giuseppe Doi, altro simile	36"

Cf. DI GIACOMO, op. cit., 1, p. 93. Cotumacci and Doi were Azopardi's masters.

war earlier believed to be 1786.²¹ In 1756 we find him active in London as “maestro al cembalo” at the Teatro Italiano, where his opera *Tito Manlio* was staged on April 10th of that year. Another work, *Creso*, opera-pasticcio by Abos and other composers, was performed there in 1758. In the catalogue of John Walsh’s editions the Maltese composer is mentioned as one of the authors of two other pasticcios: *Nerone* and *Love in a Village*.²² Besides the printed settings, over thirty manuscript arias from *Tito Manlio* and earlier operas and two *Stabat Mater* are owned by the British Museum.²³

None of Abos’ operas, among which is a setting of *La Serva Padrona* (Naples, 1744), seems to have ever been performed in Malta. This forgotten musician has among his pupils at Sant’Onofrio the great Giovanni Paisiello (1740/1816)²⁴, who left the Conservatorio in the same year in which Azopardi was accepted as “convittore”, that is a paying student.

Francesco Azopardi was to remain at Sant’Onofrio until 1767, as is evidenced by the “Rollo dei figlioli dall’anno 1754 al 1770”.²⁵ Erroneously Paolo Pullicino in his *Notizia biografica* states that Azopardi stayed there until 1770, though he may still have attended that school, as he was active in Naples until 1774.

21. The year 1786, given by Eitner’s *Quellen – Lexicon* (1959), is probably taken from Fétis’s *Biographie Universelle*, vol. I, which first mentions it.

22. Cf. SMITH, W.–HUMPHRIES C., *A Biography of the Musical Works Published by the firm of John Walsh during the years 1721–1766*, London, 1968:

No. 1450 The Favourite Songs in the Opera Call’d *Tito Manlio*

London. Printed for I. Walsh, & c.

Public Advertiser, May 8, 1756.

Composers named are Abos and Lampugnani.

Republished in *Le Delizie dell’Opere*, vol. VIII, pp. 86–105.

No. 522 The Favourite Songs in the Opera Call’d *Creso*

London. Printed for I. Walsh, & c.

Public Advertiser, April 27, 1758.

Pasticcio. Composers named are Abos, Potenza, Bertoni, and Cocchi.

No. 1129 The Favourite Songs in the Opera Call’d *Nerone*

London. Printed for I. Walsh, & c.

Public Advertiser, Dec. 8, 1753.

Pasticcio. Composers named are Pescetti, Cocchi, Galuppi, Hasse, Abos, and Rinaldo da Capua.

Republished in *Le Delizie dell’Opere*, vol. VI, pp. 22–47 and vol. IX, pp. 160–3.

No. 969 *Love in a Village*. A Comic Opera

As it is Performed at the Theatre Royal in Covent Garden.

The Music by Handel Boyce, Arne Howard Baildon Festing Geminiani Galuppi Giardini Paradies Agus Abos For the Harpsichord, Voice, German Flute, or Violin.

London. Printed for I. Walsh, & c.

Public Advertiser, Dec. 20, 1762.. Feb. 5, 1763.

Two later editions of *Love in a Village* appeared in 1795 (printed for R. Birchall, London) and in 1797 in *The Piano-Forte Magazine*, vol. I, No. 9, London.

23. Cf. *Catalogue of Manuscript Music in the British Museum*, I, II, London, 1964, and *Catalogue of the King’s Music Library*, II, London, 1929.

24. Paisiello entered Sant’Onofrio at the age of 14 and studied first with Francesco Durante, then with G. Abos and Carlo Cotumacci.

25. Cf. DI GIACOMO, op. cit., I, p. 104: “Francesco Azzepordi (sic!). Entrato a convittore nel 1763, 15 ottobre, esce nel 1767”.

The same "Rollo" records other Maltese students:

Francesco Agius – Maltese. Entra nel 1763. Se ne va dopo qualche mese.

Giuseppe Agius – Inglese (sic), cattolico. Entra a 1° sett. 1767.

Francesco Billion, maltese – Entra a 9 luglio 1765. Licenziato dal Governo in agosto 1767.

Giuseppe Penna, maltese, per convittore – Entra a 25 apr. 1763. A 4 maggio 1767 è stato licenziato dopo carcerato come incorreggibile.

With the exception of Paolino Vassallo (1853/1923) who studied in Paris, nearly all the Maltese composers were students of the Neapolitan Conservatori: Benigno Zerafa (1726/1804), who studied at the Poveri di Gesù Cristo and Pietro Paolo Bugeja (1761/1828), another student of Sant'Onofrio, Emanuele Galea (1790/1850), Emanuele Muscat (1790/1837), Alessandro Curmi (Valletta, 1801/Naples, 1857) and Paolo Nani (1814/1904), all pupils of Nicola Zingarelli (1752/1837) at the Collegio di S. Sebastiano, more or less in the same years which saw there, with the same master, an exceptional student: Vincenzo Bellini.

The activity of so many Maltese students who, after finishing their studies, returned home to be engaged in the churches or orchestras, and in their turn became teachers, implied a continuous circulation of any sort of material connected with musical studies, such as textbooks, exercises, compositions of colleagues and masters, libretti, etc. In the Mdina collection we find manuscript compositions by Salvatore Rispoli, last maestro di cappella at Sant'Onofrio in 1793–97, and by Giacomo Insanguine (1728/1795), known as Monopoli from his home-town near Bari, teacher at Sant'Onofrio as well.

Sant'Onofrio seems to be involved with Maltese music and musicians more often than the other Conservatori. Among the recent acquisitions of the Mdina Cathedral Museum there are two sets of "Partimenti", typical products of the Neapolitan School, which owed its fame not only to the artistic achievements of its best students, but also to the theoretical production and didactic methods of its maestri di cappella.

As Di Giacomo explains:

La scuola musicale era divisa in tante classi, che s'intitolavano *degli elementi* (solfeggio compreso), *del canto*, *dei partimenti* – ch'erano esercizi sul basso cifrato e non cifrato per accompagnar le voci al cembalo o sugli organi – e *del contrappunto*.

V'erano, ancora, classi per i stromenti da fiato o a corda – e pel canto ve n'erano pe' soprani, per i contralti, pe' tenori e per i bassi.²⁶

The "Partimenti" were used for the study of harmony, before the student was initiated to counterpoint, which eventually led to the study of the fugue, the hardest of contrapuntal forms. The master wrote the basses to be harmonized by his students as a daily practice. These exercises were often collected and used over and over again by generations of students. Still famous up to recent times were the "partimenti" of Fedele Fenaroli (1730/1818), one of the greatest teachers of the Neapolitan School, who devoted his energies almost exclusively to didactic activity.²⁷ The two sets of the Mdina collection come from

26. DI GIACOMO, op. cit., I, p. 88.

27. Fenaroli was primo maestro di cappella in the Conservatorio di S. Maria di Loreto from 1777 to its amalgamation with Sant'Onofrio in 1797, and afterwards in the united school.

the Sant'Onofrio environment. One is by Carlo Cotumacci (c.1709/1785), already mentioned as one of Azopardi's masters, who taught there from 1755 to his death; the other is by Insanguine, who studied with Girolamo Abos and succeeded Cotumacci at Sant'Onofrio.

It may be interesting to quote an example which shows the presence of the School even in the use of certain characteristic terms of the Conservatori. Among Azopardi's works there is a *Laudate pueri con Ripieni a Flotta* (1786) and the antiphon *Sacerdos et Pontifex* (1780) "fatto a flotta". As both Florimo and Di Giacomo refer:

La *flottola* – forse da *frottola*, forse dalla corruzione dialettale di *frotta* – era quel canto e coro che, in comitiva di dieci o quindici, a *frotte*, i figlioli dei Conservatori napoletani eseguivano, quasi correndo, davanti alle processioni in onore di santi. Cantavano, accompagnandosi con violini e trombe, speciali canzonette in lode loro... La musica della frottola doveva essere composta, specie per la processione di S. Gennaro (in maggio), da un primo alunno del Conservatorio.²⁸

Sant'Onofrio was also the school of one of the many virtuosi produced by the Conservatori in the XVIII century: don Gaetano Marino, contralto at St. Paul's cathedral in Mdina since 1776.²⁹

From what has been said so far, it is evident that an exhaustive evaluation of Maltese music should be conducted on the main line of the close link between the Neapolitan School and the generations of Maltese musicians who were educated there until the end of the XIX century. It is not the purpose of this short survey to attempt such an evaluation. Its only aim is to provide an historical background to the Catalogue, focusing some points of interest for further research.

Indeed, before final conclusions can be drawn, a huge amount of musical scores will have to be scrutinized and catalogued, among which are many operas and symphonic works by the Nani's and the Vella's, generations of musicians belonging to the two families who for a long time played a major role in the musical life of Malta.

The Maltese section of the present Catalogue consists basically of sacred music written for St. Paul's cathedral in Mdina by the two prominent musicians of the XVIII century who were active exclusively in Malta: Benigno Zerafa (1726/1804) and Francesco Azopardi (1748/1809), both chapel masters in St. Paul's.

Their masses, psalms, and hymns have a close resemblance in style and form to analogous Neapolitan works, though bearing a personal mark, and, in some cases, exhibiting quite an independent and original evolution.

The other two outstanding Maltese composers of the century, Girolamo Abos and Nicolò Isouard, as has already been evidenced, were active on the Continent, not in Malta, so their works are almost entirely cut off from the truly Maltese musical achievement.

28. DI GIACOMO, op. cit., 1, p. 49. Cf. also FLORIMO, op. cit., 2, p. 76 (n.): "Chiamavasi *Flotta* il coro, perchè veniva eseguito da un grandissimo numero di alunni corruzione di *Frotta* e *Frottola*."

29. The above mentioned "Rollo dei figlioli" of Sant'Onofrio records: "Gaetano Marino, di Morcone, eunuco – Entra il 27 gennaio 1766". DI GIACOMO, op. cit., 1, p. 111. The Neapolitan tradition of the castrati has famous names like Farinelli, Caffarelli, Gizziello, whom we find in any European theatre always surrounded by enthusiasm, honours and curiosity. The greatest and unrivalled singing-teacher of the XVIII cent. also belongs to the Neapolitan School: Nicola Porpora (Naples, 1686/1766), maestro in Sant'Onofrio from 1715 to 1722, and again, succeeding G. Abos, in 1760–61.

On the other hand, it must be stressed that the Italianate opera produced in Malta in the XIX century shows musical and cultural links with the main artistic trends of contemporary Europe. It is remarkable that only in one case is Maltese history chosen as subject-matter of an opera: *I Cavalieri di Malta* (1880) by Antonio Nani (1842–1929). The great majority of libretti range from British literature - like Alessandro Curmi's *Rob Roy* (1832) taken from Scott's novel - to Italian subjects like *Il Proscritto di Messina* (1843) by the same Curmi, and *Agnese Visconti* (1889) by Antonio Nani, taken from the historical novel *Marco Visconti* by Francesco Domenico Guerrazzi.

A significant example for an idea of the cultural identity of Malta in the XIX century may be a "Gran Coro" by Dr Paolo Nani (1814/1904): *Inghilterra per sempre* (1847), which has the sub-title "Grido del popolo maltese in occasione dell'arrivo di S. Ecc. l'Onor. R. More O'Farrell, Governatore Civile di Malta. 18.12.1847. Versi del Dr. Giovanni Antonio Vassallo". This was a "cry" uttered in Italian to exalt the British presence on the Maltese Islands. Then new chapters were added to the *Storia di Malta* (1854), by the same G.A. Vassallo, which could be echoed by another Paolo Nani (1906/1986) with his *Malta War Symphony* (1944).

Today we are left with the task of individuating and defining the Maltese musical tradition within the context of the common European cultural heritage.

CHAPTER IV

AZOPARDI'S TREATISE *IL MUSICO PRATICO**

MATTEO SANSONE

1. When Francesco Azopardi left Naples, in 1774, on the invitation of the bishop of Malta, to take up the post of organist in St. Paul's, he surely expected a quiet career in his peaceful Island which would give him ease and time for his studies. But it was not until 1804, five years before he died, that he was appointed maestro di cappella of St. Paul's Cathedral, after the death of Benigno Zerafa, chapel master since 1744, though Azopardi had been actually carrying out his colleague's functions for a long time.

So, for thirty years, Azopardi was simply the organist of St. Paul's and *coadiutore* of Zerafa, becoming chapel master of St. John's, Valletta, when Isouard left for France, and eventually of both churches.

A shy, good-natured, simple man, Azopardi never cared for worldly rewards but committed his whole life to the service of the religious community, writing music for the church, performing it, and teaching singers and young composers. Meanwhile he pursued his own cultural interests reading often from Italian, French and Latin authors; he refined his style of composition, sometimes rewriting his early works; he elaborated through the years a theoretical work on harmony and counterpoint which would combine his Neapolitan musical education with his XVIII century enlightened aesthetic views. It was therefore much to his satisfaction, no less than a pleasant surprise, as he had had no part in the matter, that his treatise *Il Musico Pratico* was translated into French and published in Paris in 1786, advertised and accepted as the best textbook based on the principles of the *Conservatoires d'Italie*. That must have pleased him most, and it certainly was one of the motives which determined Azopardi to write a new and enlarged version of the work to be published in Malta.

None of his many masses and psalms, nor his oratorio, were ever heard in France, but his *Musicien Pratique* was well received and adopted in the newly-founded Conservatoire of Paris (1795) owing to the authoritative support of Grétry.

RISM records 28 copies of *Le Musicien Pratique*, preserved in the libraries of Europe and the United States, to which three more must now be added: one more copy of the French edition and the original manuscripts of the two versions of Azopardi's treatise, all of them belonging to the National Library of Malta.

The two manuscripts are different in size and number of pages; they will be hereafter referred to as *Il Musico Pratico I* and *Il Musico Pratico II*.

Il Musico Pratico I, MS 328 bis, has 210 pages, cm. 27,5 X 20. It is a bound volume

* The composer wrote his surname with one z in all his works. *Azzopardi* is a XIX century spelling.

which seems to have been brought back to Malta from Spain. On the first page a different hand wrote: "questa Legatura e la Inquadersione fu fatta in Valenza di Spagna".

The title reads:

Il Musico Pratico / Che conduce lo Studente per l'arte / del Contropunto / insegnandogli la maniera / di poter comporre con esattezza / varie specie De' Contropunti / Opera di Francesco Azopardi Maestro di / Cappella Maltese / dedicata / a / Sua Eccellenza / Il Sig: D. Vincenzo Vergadà y Ribera / Cavaliere del Ordine di S.ⁿ Giovanni Gerosolimitano

There is no indication of the date of composition. A clue to an approximate dating might be a line of Azopardi's preface where he refers to the period spent in Malta by the Spanish nobleman Vincenzo Vergadà y Ribera to whom the work is dedicated:

"La singolare bontà che V.E. si è compiaciuta di mostrarmi, *mentre si trovava in Malta*, mi da oggi il coraggio di offerirle questo mio lavoro come testimonianza della mia grata riconoscenza."

Vergadà's presence in Malta is documented on 23 May 1786, though it is not clear how long he stayed in Malta. In his *Biographie Universelle* Fétis suggests 1760 as the year of "publication" which is obviously wrong since Azopardi was then only twelve.¹

Il Musico Pratico II, MS 1153, has 353 pages, cm. 31 x 21. It is one volume divided into four books. On the first page in red ink: "Presented by Dr. Angelo Mizzi / 10/6/25".

The title reads:

Il Musico Pratico ossia Guida che / conduce lo Studente nell'arte del / Contrappunto / Opera divisa in quattro libri di / Francesco Azopardi Maltese / Maestro di Cappella nella Chiesa / Cattedrale di Malta

The titles of the four books are:

Libro I: Del Contrappunto in Generale
Libro II: Del Contrappunto artificioso
Libro III: Situazione del Basso
Libro IV: Regole di buon gusto

The manuscript is not dated, but it can be assumed that the work was finished late in 1808, that is a few months before Azopardi died. Evidence is supplied by a manuscript of ten folios belonging to the Mdina Cathedral Museum: *Elogio del Signor Francesco Azzopardi Maltese / Maestro di Cappella / nella S. Madre Arcivescovile Chiesa / Cattedrale di Malta / morto il di 6. Febraio 1809* (ACM, Miscellanea 430, ff. 1–8, donated by the Portelli Family and identical to the version extant at the Carmelite Priory, Mdina,

1. FÉTIS, F.J., *Biographie Universelle des Musiciens*, 1, 2^e ed., Paris, 1889, p. 178: "AZOPARDI (François), maître de chapelle à Malte, vers le milieu du dix-huitième siècle, a écrit beaucoup de musique d'église, mais il est plus connu par un traité de composition qu'il publia en 1760 sous ce titre: *Il Musico Pratico*". Fétis simply accepts the wrong date first suggested by Choron and Fayolle in their *Dictionnaire historique des Musiciens*, Paris, 1810–11, 1, P. 34: "Azopardi (Fr.), maître de chapelle à Malthe, outre un grand nombre d'oeuvres de differens genres, a donné, vers 1760, un petit traité de composition, sous le titre de *Musico pratico*, qui a été traduit en français, augmenté de quelques notes et publié à Paris, chez Leduc, père, en 1786, par M. Framery".

by Fra Andrea Tanti who recited the *Elogio*). However little reliable this encomiastic summary of Azopardi's life and artistic achievement may be, it provides useful information in addition to the too scanty data we have about the composer.

The orator writes:

"... sin da molti anni andava formando un opera egregia, la quale felicemente *pochi mesi compì pria di lasciarci per sempre*: porta questa per titolo = *Il Musico pratico*... Qual onore non riuscirebbe alla patria il darlo alle stampe, com'ei bramava, e già ne prendeva le misure, ed i mezzi..."

Libro IV finishes on p. 330; from p. 331 follows a dissertation:

Disertazione sulla risoluzione della quinta falsa in $\frac{6}{4}$. rivolto dell'armonia di $\frac{5}{3}$.

From p. 346 to p. 353 there is a second dissertation:

Disertazione sulla musica greca.

The French edition has this title:

Le Musicien Pratique, ou Leçons qui conduisent les Elèves dans l'art du Contrepoint, en leur enseignant la manière de composer correctement toute espèce de Musique; Ouvrage composé dans les principes DES CONSERVATOIRES D'ITALIE, & mis dans l'ordre le plus simple & le plus clair, Par Il Signor Francesco Azopardi, Maître de Chapelle de Malthe.

Traduit de l'Italien, par M. Framery, Sur-Intendant de la Musique de Monseigneur Comte d'Artois; avec des Notes du Traducteur pour en faciliter l'intelligence.

A Paris, chez Le Duc, 1786.

2 vols. in 8° bound together: *Tome I*, containing the text; *Tome II*, containing the examples. This arrangement is different from the original manuscript where, more logically, the examples are included in the text.

Why and how did Azopardi's treatise come to be published in Paris, one of the European capitals of music?

We can explain why but there is no information as to the way the manuscript got there from Malta. Azopardi himself knew nothing about the whole matter until the French translation was published. In the preface to *Il Musico Pratico II* he states:

"... m'indussi sono molti anni a formare le regole del Contrappunto, le quali riconosciute vennero dalle persone intelligenti per utili e vantaggiose alla studiosa Gioventù, in guisa che, *senza mia intesa*, furono tradotte non solo nell'idioma Francese, ma pur anche date alle stampe nell'anno 1786.

Whether it was Piccinni, Azopardi's friend, then in Paris, who recommended the work to Framery, Sacchini or any other Italian artist, or else the manuscript somehow arrived from Spain to Paris and Framery was only too happy to lay his hands on it, is useless speculation.²

2. *Il Musico, Pratico I* has progressive numbers beside each musical example, added with a red pencil by a different hand, which correspond to the numbers of the examples in the second tome of Framery's edition, a circumstance which might suggest that *Il Musico Pratico I* was the original from which the French translation was made.

Nicolas Etienne Framery (Rouen, 1745/Paris, 1810), editor from 1770 to 1778 of the *Journal de Musique*, was an active partisan of Italian music in France. He strongly opposed Gluck and supported the Italian composers whose operas he had often translated and adapted for the Parisian theatres.

In 1775 Sacchini's *L'Isola d'Amore* (1766), translated by Framery as *La Colonie*, was given successfully at the Comédie-Italienne and Fontainebleau; another opera by Sacchini, *Olimpiade*, was translated and performed in October 1777 in both places.³ Giovanni Paisiello also had one of his operas adapted by Framery: *Il Barbiere di Siviglia* (1782), which was presented at Versailles on 14 Sept., 1784, in French, with the original dialogues by Beaumarchais.

Le Musicien Pratique was launched in France not just as the work of "Francesco Azopardi Maître de Chapelle de Malthe" but as an "Ouvrage composé dans les principes DES CONSERVATOIRES D'ITALIE", a point which Framery makes even clearer in the "Préface du Traducteur" where he discusses the difference between the French and Italian methods of composition:

L'Art de la Composition est le même en France, en Italie, en Allemagne, mais on a en France une manière de l'enseigner différente des autres Pays. Le système de la Basse-fondamentale introduit par Rameau, adopté par plusieurs Maîtres & par plusieurs Ecrivains didactiques, est ce qui constitue cette différence.... On a publié en France beaucoup de Traités d'Harmonie; on ne connaît dans les autres Pays que des méthodes de Composition. Ces deux études sont différentes: l'une s'occupe davantage de la théorie, l'autre n'est consacrée qu'à la pratique. Par la méthode des Italiens à force d'employer l'harmonie, on parvient à la connaître; par celle des François, on la connaît d'abord, & on l'emploie ensuite comme on peut. Il est aisé maintenant de juger la quelle mérite la préférence.

Le Traité dont j'offre au Public la Traduction, m'a paru le plus clair, le plus méthodique de tous ceux que j'ai lus: les principes y sont rangés dans l'ordre adopté par les Conservatoires de l'Italie, & la méthode qui a formé les grands Hommes dont nous admirons aujourd'hui les excellents Ouvrages, ne m'a pas paru à dédaigner. Je n'en connais point de plus complète & pourtant d'aussi précise.⁴

So the publication of such a work came to be another blow in the *querelle* which opposed French to Italian music. The challenge was for once moved on to the very ground which the French party considered the safest to defend: not a new opera but a treatise of harmony and counterpoint which was suggested as being "practical" and more useful than the abstract systematizations of French theorists.

Framery had secured a powerful ally in his enterprise, André Ernest Grétry (Liège, 1741/Montmorency, Paris, 1813), who, after studying in Rome and Bologna, had settled

3. Antonio Sacchini, born in Florence in 1730, had studied harmony and counterpoint at S. Maria di Loreto, Naples, under F. Durante, together with Jommelli, Piccinni and Guglielmi. He died in Paris on 6 October 1786, a few weeks before *Le Musicien Pratique* was published.

4. As a critic Framery was more enthusiastic than fully competent. In the section on the fugue we find a revealing note about the *stretto* with which he was not at all familiar: "Je n'ai pu trouver dans les Ouvrages d'aucun Auteur Français sur la Musique, pas même dans le Dictionnaire de Rousseau, le mot qui répondit à celui de *stretta*, ni qui en donnât l'idée; c'est pourquoi je l'ai conservé. Il porte avec lui l'image d'un *rapprochement*, d'un *abrégé*. Cette difette de mots, prouverait au surplus que la chose n'est pas autant d'obligation que le dit ici l'Auteur". AZOPARDI, *Le Musicien Pratique*, 1786, 1, p. 104(n.).

in Paris in the Autumn of 1767 and had since produced opéras comiques for the Comédie-Italienne with growing success. Grétry was at the top of his fame in France when he authorized the publication of Azopardi's treatise with his "Approbation":

J'ai lu par ordre de Monseigneur le Garde des Sceaux, un Manuscript ayant pour titre: *Le Musicien Pratique*...; & je crois que l'on peut en permettre l'impression d'autant que cet Ouvrage est le seul où des exemples excellents et bien écrits en Musique, sont joints à la théorie ordinaire des accords.

A Paris, ce 25 Octobre 1786⁵

Thanks to *Le Musicien Pratique*, the Neapolitan School was now represented in France with a theoretical treatise, besides having already the works of its best composers involved in the passionate controversies and prejudiced criticism which they had aroused along with enthusiasm and factitious support.

It had all started some thirty years earlier with *La Serva Padrona*, composed by Giovan Battista Pergolesi in the year 1733. The performance of that intermezzo between the acts of Lulli's *Acis et Galatée* at the Opéra on 1 August 1752 had caused the *Guerre des Bouffons*, the struggle between the defenders of French tragédie-lyrique and the supporters of Italian opera buffa, fought out in some 60 pamphlets published between 1752 and 1754. The famous intermezzo, first given in Paris in 1746, had returned there after touring the main theatres of Europe, staged by the company of the impresario Eustachio Bambini (Pesaro, 1697/ 1770). After the great success, Bambini continued his activity until March 1754 when it was brought to an end by order of the king who, in so doing, intended to stop a *querelle* which had gone far beyond the limits of an artistic controversy.

After the tremendous success of *La Serva Padrona*, the Italian style was held up by Grimm, Rousseau and other Encyclopedists as a model to be opposed to the old-fashioned French style of Rameau, whose *Castor and Pollux* had been revived in 1754 to counterbalance the success of Pergolesi's intermezzo.

Italian competition was in no way limited to the operatic field; it was also extended to church music. In 1753, at the Concert Spirituel in Paris, Pergolesi's *Stabat Mater* was performed with great success thanks also to the extraordinary skill of the soprano Caffarelli (Gaetano Majorano), expressly invited from Naples "to gratify the curiosity of the Dauphiness" as Dr. Burney puts it in his *History*.⁶

A new phase of the old *querelle* started with the arrival in Paris of Niccolò Piccinni (Bari, 1728/Passy, Paris, 1800). After studying 12 years at Sant'Onofrio under L. Leo and F. Durante, and establishing his reputation as an opera composer in Italy, Piccinni arrived in Paris in 1776, invited by the valet de chambre of Louis XV, J.B. de La Borde.⁷

5. AZOPARDI, *Le Musicien Pratique*, p. 124. It is interesting to compare this favourable judgement with quite an opposite view expressed fifty years later by Fétis, himself a theorist, in his *Biographie Universelle* (1835-44): "C'est un ouvrage médiocre, où les exemples sont faiblement concus et mal écrits". FÉTIS, op. cit., 1, p. 178.

6. BURNEY, C., *A General History of Music*, New York, 1957, 2, p. 971.

7. Jean Benjamin de La Borde (Paris, 1734/1794); French violinist and composer, pupil of Dauvergne (violin) and Rameau (composition). De La Borde actually started the negotiations which were concluded by the Neapolitan ambassador in Paris, marquis Caracciolo, with the assent of queen Marie Antoinette to whom Piccinni was later to give singing-lessons.

Piccinni arrived two years after Gluck with whom the French seemed to have found again the national pride and the enthusiasm of Rameau's heyday. Piccinni was soon played off against Gluck, before he could realize what he was expected to stand for and despite the fact he had nothing against his "rival".

Charles Burney, the European theatre-goer, writes in his *History* about Piccinni's impact on the French public:

This admirable composer, the delight and pride of Naples, as Gluck of Vienna, had no sooner erected his standard in France, than all the friends of Italian Music, of Rousseau's doctrines, and of the plan if not the language, of Metastasio's dramas, enlisted in his service. A furious war broke out, all Paris was on the *Qui vive?* No door was opened to a visitor, without this question being asked previous to his admission: *Monsieur! estes vous PICCINISTE ou GLUCKISTE?*⁸

The choice of the libretti Piccinni was asked to set is significant: old texts by Quinault, first set by Lulli, which Marmontel rearranged in order to have old vats filled with new, imported wine. On 27 January, 1778 Piccinni had his debut at the Opéra with *Roland*, and on 22 February, 1780 followed *Atys* which was given again 64 times until 1792.

Such were "les grands Hommes dont nous admirons aujourd'hui les excellents Ouvrages", to whom Framery referred in his Preface; and Azopardi's *Le Musicien Pratique* relied on their authority to assert itself as an Italian handbook competitive with French treatises of harmony. When Framery wrote that, of all French treatises, "pas un jusqu'ici n'a paru suffisant, n'a réuni tous les suffrages", he had in mind not only Rameau's old *Traité d'Harmonie* (1722), but the more recent works by Rameau's most faithful follower, the Abbé Pierre-Joseph Roussier (1716/1790), who had written *Traité des accords et de leur succession, selon le système de la basse fondamentale, pour servir de principes d'harmonie à ceux qui étudient l'accompagnement du clavier avec une méthode d'accompagnement*, Paris, 1764, followed by its complement *L'Harmonie pratique, ou exemples pour le Traité des accords*, Paris, 1775. Roussier had also a share in the controversial work published in 1780 by J.B. de La Borde: *Essai sur la Musique ancienne et moderne*, Paris, 4 vols. in 4°, which Fétis labels as "un chef-d'oeuvre d'ignorance, de désordre et d'incurie".⁹ The work contained strongly biased criticism against all musical and theoretical works which apparently did not follow the systems of Rameau and Roussier, Italian works being mostly suspected of heresy.

Burney in his *History* takes sides in the dispute and censures de La Borde's vicious attacks:

M. de la Borde gives us his musical creed in pretty plain terms,... in answer to a remark of M. Jamard, who expresses his surprise, that "the Italians without any formal system, compose better Music than the French, who are in possession of the true principles of harmony." This M. de la Borde is so far from granting, that, on the contrary, he is certain the French music, with respect to counterpoint, is infinitely superior to the Italian; and that the Italians surpass the French in nothing but dramatic Music, which is not like other Music, subservient to the laws of counterpoint! – "We will allow", continues he, "that

8. BURNEY, *ibid.*, p. 973.

9. FÉTIS, *op. cit.*, 2, p. 26.

the Italians are superior to us in *melody*; but they in return must grant, that with respect to *harmony* we write in a manner superior to them in correctness, purity, and elegance. What! superior to Leo, Feo, Durante, Abos, Jomelli, Caffaro, and Manna. But neither melody nor harmony, alone, can constitute good Music, which consists in the union of both.¹⁰

A few years after de La Borde's *Essai*, French students were offered a textbook of harmony and counterpoint from that very country, Italy, where such things were expected to be only imperfectly practised.

The fortune of *Le Musicien Pratique* lasted long after the heat of the idle aristocratic *querelle* was cooled down by the violent storm of the Revolution. The unlucky de La Borde was guillotined on 22 July 1794, five days before the fall of Robespierre! In 1795 the Conservatoire of Paris was established by the Convention Nationale and *Le Musicien Pratique* was adopted for the study of composition.

2. Early in the XIX century Azopardi's treatise found a new, more experienced editor in Alexandre Etienne Choron (1771/1834), a learned musician and theorist who translated and edited several Italian and German works.

He took interest in *Le Musicien Pratique* as early as 1804 when he first published *Principes d'accompagnement des Écoles d'Italie, Extraits des meilleurs Auteurs: Leo, Durante, Fenaroli, Sala, Azopardi, Sabbatini, le père Martini, et autres. Ouvrage Classique servant d'introduction à l'étude de la composition*, compiled in association with the Italian composer Vincenzo Flocchi (1767/1843), a pupil of Fenaroli at the Conservatorio della Pietà dei Turchini, Naples and of G.B. Martini in Bologna, active in Paris since 1802. Indeed the names in the title show the authors' exclusive concern with the Neapolitan and the Bolognese Schools. The inclusion of the Maltese Azopardi was motivated by the established reputation of his treatise as based on "les principes des Conservatoires d'Italie". Choron and Flocchi may have known that Azopardi had studied in Naples from Nicolò Isouard who, by 1804, had already made a name as a successful opera composer of the Neapolitan school.

Only three examples are quoted from *Le Musicien Pratique* but Choron was already planning a new revised edition of Azopardi's treatise which would be published many years later.¹¹

There seem to be few extant copies of this edition, one of which is owned by the Bibliothèque Royale Albert 1^{er} of Bruxelles. It is a 4^o volume of 100 pages with the title:

Le Musicien Pratique, ou Leçons graduées, qui conduisent les élèves dans l'étude de l'harmonie, de l'accompagnement et de l'art du contre-point, en leur enseignant la manière de composer correctement toute espèce de musique. Ouvrage composé dans les principes des Conservatoires d'Italie, Par il Signor Fr. Azopardi, Maître de Chapelle de Malte. Traduit de l'Italien par feu M. de Framery, Surintendant de la Musique de Monseigneur Comte d'Artois. Nouvelle Édition, revue, corrigée et mise en un meilleur ordre, Par M. Choron, Membre

10. BURNEY, *ibid.*, p. 981.

11. He writes in the "Observations de l'Éditeur" about his edition that "préparée depuis plusieurs années, diverses circonstances ont retardée la publication".

de la Légion d'Honneur, ex-Directeur de l'Académie Royale de Musique, Directeur de l'École Royale et Spéciale de Chant.

A Paris, chez l'Éditeur, A l'École Royale et Spéciale de Chant

The absence of a date and the inaccuracy of J.F. Fétis, who successively gives three different years of publication of the work, have caused confusion to the point of inferring that Choron's edition may have had a reprint.

In the *Biographie Universelle* (1835–44), vol. II, under CHORON, *Le Musicien Pratique*, no. 15 of the "liste chronologique des ouvrages composés ou publiés par Choron", is dated 1816. In vol. I, under AZOPARDI, and in vol. III, under FRAMERY, the year of publication is indicated as 1824. In his earlier work *La Musique mise à la portée de tout le monde*, Paris, 1830, Fétis includes Azopardi's treatise in a "Catalogue systématique des Principaux Ouvrages Français sur les diverses parties de la musique" with the entry: "AZOPARDI (François). Le Musicien pratique ... Paris, 1786. – Le même, nouvelle édition, revue, corrigée et mise dans un nouvel ordre, par Choron. Paris, sans date (1825), 1 vol. in-4".

No less discord exists among modern reference works. While Eitner's *Quellen-Lexikon* (1959) simply records the title of the Brussels copy without any date, Riemann's *Musik Lexicon* (1959) suggests the date "1818". More recently *Die Musik in Geschichte und Gegenwart* (2000) and the *New Grove Dictionary of Music and Musicians* (2001) have both 1816 and 2/1824.

The Brussels copy provides internal evidence which would suggest an approximate dating between 1821 and 1824.

Choron's qualifications on the title-page, "ex-Directeur de l'Académie Royale de Musique" and "Directeur de l'École Royale et Spéciale de Chant", exclude 1816 because Choron left the Académie in the early months of 1817 when he also became director of the École Royale de Chant. Moreover, Choron adds an appendix "Ouvrages à consulter dans l'étude de la composition" where he mentions many composers and theorists, among whom Méhul who is understood as no longer living: he died on 18 October 1817.

In the same appendix, discussing the respective merits of some treatises of harmony, Choron writes:

On trouvera dans celui de M. Reicha d'excellens détails de pratique; lorsque cet habile professeur et M. Fétis, son collègue à l'École royale de Musique, auront publié leurs traités de contrepoint et de composition, les élèves y trouveront d'excellens guides dans leurs études.¹²

Antonin Reicha published his treatise of harmony in 1816, became professor of counterpoint and fugue at the École royale de Musique in 1818 and published his *Traité de haute composition musicale* in 1824. Fétis became professor in 1821 and his *Traité du contrepoint et de la fugue* was published in 1824 as well.

As to the denomination "École royale de Musique", the Conservatoire National Supérieur de Musique de Paris, established in 1795, was given that name in 1816, under the Restauration, and kept it until 1822 when it was renamed Conservatoire Royal de Musique et de Déclamation.

12. AZOPARDI, *Le Musicien Pratique*, ed. by Choron, p. 99.

Choron's edition presents significant differences from Framery's translation. Instead of appearing in two separate volumes, text and examples are unified, rearranged and "modernized", as Choron explains in the "Observation de l'Editeur":

J'ai réuni le tout en un seul volume, dans lequel les exemples sont placés à côté du texte. J'ai fait en outre quelques changements dans l'ordre des matières: j'ai placé dans une première partie tout ce qui est relatif à l'harmonie et à l'accompagnement, tant du chant que de la basse, et dans la seconde tout ce qui a rapport au contre-point et à la composition; objets que l'auteur avait, selon un ancien usage, entremêlés et confondus sous la dénomination unique de contre-point. Il résulte de la nouvelle disposition, qui d'ailleurs est conforme aux usages modernes, beaucoup plus de facilité et de clarté.

For such re-arrangements the editor received the favourable opinion of Isouard who had been well acquainted with the dead Maltese master:

Nicoló Isouard, élève d'Azopardi, n'en employait pas d'autre pour ceux auxquels il donnait ses soins; je lui avais communiqué les rectifications que j'y avais introduites, il les avait complètement approuvées.

In his editions Choron inserted references to other authors, considering it profitable for the student to derive elements of instruction from different schools. *Le Musicien Pratique* contains four references to Albrechtsberger's *Méthode élémentaire de composition* for further examples of different species of counterpoint, and one to Sala's models for the fugue.¹³

In the appendix "Ouvrages à consulter..." Choron recommends once more Albrechtsberger's *Méthode*

Le petit traité élémentaire d'Albrechtsberger peut être fort utile aux commençans: il est suffisamment développé. J'en ai publié une traduction, que l'on fera bien de consulter. C'est le premier ouvrage dont l'étude doit succéder à celle d'Azopardi: on y verra les mêmes objets sous un point de vue différent, et il disposera à des études plus approfondies.¹⁴

With Choron's edition of *Le Musicien Pratique*, Azopardi's treatise was definitely established as a minor but respectable textbook among the great number of similar works produced in the late XVIII century, and a few of its examples were still being quoted in major works of the following century.

Choron himself referred to it in one of his last editorial works: *Méthodes d'harmonie et de composition à l'aide desquelles on peut apprendre soi-même à accompagner la basse chiffrée et à composer toute espèce de musique par J. G. Albrechtsberger*, Paris, 1830, 2 vols. in 8°, one of text and the other of musical examples. In vol. I,¹⁵ p. 92 (n.) we find:

13. Choron had edited in French two works of the Viennese theorist Johann Georg Albrechtsberger (1736/1809): *Méthode élémentaire de composition...*, Paris, 1814, and *Méthode d'accompagnement selon les principes des écoles d'Allemagne*, Paris, 1815.

In 1808 he had assembled a huge amount of material from different sources in *Principes de composition des écoles d'Italie*, including the translation of *Regole del contrappunto pratico di Nicola Sala Napolitano...* (1794).

14. AZOPARDI, *Le Musicien Pratique*, ed. by Choron, p. 99.

15. Quoted from the English edition of 1834.

For the explanation of the positive notions relative to the usual practice of accompaniment, or the art of placing harmony on a subject considered as air or as base, see ... the *Musicien Pratique*, by Azopardi, new edition, p. 15 & c.¹⁶

In 1835 a *Cours de contrepoint et de fugue* was published in Paris under the celebrated name of Luigi Cherubini, who was only responsible for the musical examples of all the species of counterpoint, imitations, canons and fugues.¹⁷ Among quotations from Marpurg, Martini, Albrechtsberger, we find two examples from *Le Musicien Pratique* in Vol. I, Ch. XIX,¹⁸ "Imitations for three and four voices": "Azopardi, a Maltese composer, has made use of two subjects on which the student may endeavour to place all sorts of imitations".

We find again the two *canti fermi* and the examples of imitations in three and four parts in an English work: *A Treatise on Counterpoint, Canon and Fugue based upon that of Cherubini*, Oxford, 1869, by F.A. Gore Ouseley (1825/1889), Professor of Music at Oxford in 1855. *Le Musicien Pratique* was not expressly mentioned in Cherubini's treatise, whereas Ouseley quotes it with the supposed date of the original: "Il musico pratico, Francesco Azopardi, 1760".¹⁹

As late as 1901 the two *canti fermi*, "consacrés par l'usage", are quoted in the *Traité de Contrepoint et de la Fugue* by Theodore Dubois (1837/1924), professor of composition and, later, director of the Conservatoire of Paris.

3. Many years before Choron rearranged the first edition of *Le Musicien Pratique*, Azopardi himself had revised and improved his work. Though consisting basically of the same theoretical material, the two manuscript versions of the treatise differ greatly in reflecting the cultural background and the psychological attitude of the author.

Like all Neapolitan-educated composers, Azopardi is first of all a good craftsman who has learnt his job "empirically", day by day, from his master, and knows exactly how to handle a psalm or a Kyrie for four voices, how to set an aria, how to develop a fugue, and much more than that. Had he stayed in the lively and stimulating Naples of the Conservatori, Azopardi would have probably produced a score of Metastasian operas and a few opere buffe for a change, together with some cantatas for the Bourbons or S. Gennaro, the patron saint, like Abos did.

But he decided to go back to Malta and make his people benefit of all he had learnt

16. An interesting addition in vol. II exemplifies Choron's practice of inserting extracts from different works. From p. 107 to p. 113 there are: "Lessons of Figured Base. Extracted from the collection of Scores of D. Carlo Contumacci, Professor in the Conservatory of St. Onofria (sic!), Naples, To serve as Exercises in Thorough Base, and Themes in Composition".

The set of 80 "Partimenti" is the same of the Mdina collection manuscript mentioned in Ch. 3. The first three of them had also been inserted by Choron in *Le Musicien Pratique*, p. 27, presented as "quelques partimenti ou leçons de basse chiffrée extraites d'un bon auteur, pour servir d'application à tout ce qui précède".

17. From 1822 to the year of his death, 1842, Cherubini was Inspector-General of the Conservatoire. Fétis, who dedicates ten pages of his *Biographie* to this "maître parfait", writes that "Cherubini ne songea jamais à écrire un traité dogmatique sur ces matières... Ce fut, je crois, Halévy qui eut la complaisance de se charger de cette tâche pour son maître". FÉTIS, op. cit., II, p. 263.

18. Quoted from the English edition of 1837.

19. OUSELEY GORE, F.A., op. cit., p. 106.

and all he could produce. Besides writing masses, sequences and psalms, Azopardi thought it necessary to supply his disciples with a clear, simple guide for their studies, and wrote his treatise. *Il Musico Pratico* I has a homely, parochial flavour: no scholarly or scientific abstractions, only few rules, many examples and short comments. The language is faulty and the spelling often wrong, the style is unpretentious. In the preface "A chi legge" Azopardi apologizes for his informal, confidential style of writing, and makes it clear that his work is exclusively directed to young learners who need such an approach.

The following passage is revealing of the good master's fatherly attitude towards his pupils:

Prima di dare principio a stendere le lezioni, s'avvertisce al compositore, che il contropunto, o sia il comporre non consiste solo in mettere consonanze, e dissonanze; nè anche in fare farragine di note, perchè questo solo non si chiama Contropunto, nè saper comporre ma sporcar carta; Onde si deve fare tutt'il possibile di fare la sua lezione Cantabile, e graziosa per essere chiamato Compositore, e non si deve stancare, quando il Maestro lo trattiene molto tempo sopra d'un Basso, nè lamentarsi, dicendo che il Maestro gli sta allungando il corso degii studi; ma se lo vede un po' lungo lo ringrazia, perchè è segno che lo vuol insegnare perfettamente.²⁰

A good craftsman need not have a philological and historical knowledge of his art. He relies on what he has heard at school and on his creative genius. So Azopardi is rather at a loss when he must produce definitions, when he theorizes. *Il Musico Pratico* I opens with this definition of counterpoint:

Il contropunto non è altro, che un'unione di più Voci, Stromenti di corda, e di Fiato, quali uniti insieme formano una certa melodia, che da piacere sommo all'udito, e si dice Contropunto, perchè gli Antichi invece delle note, che al presepte si costumano, usavano i punti.

On p. 196, having to explain why florid counterpoint is so called, he states:

Il Contropunto Florido è così detto, perchè la disposizione delle parti, benchè sarà Composizione a 4° voci, sarà così allegra e cantabile, che in sentirla par che fiorisce; e queste parti per essere Contropunto Florido devono piuttosto avere del modo di cantare a solo, che del ripieno.

But when he must tell others what to do, then he is very clear and effective. Azopardi concludes his work with 16 "Avvertimenti per poter ben scrivere", from p. 202 to p. 210. No. 5 shows a typical attitude of the Neapolitan composers. When writing for the church they would make no difference in style between a mass and an opera seria from which they would borrow cadences, aria forms, and virtuoso embellishments. Azopardi writes:

Oltre che il Mro di Cappella è obligato adattare la sua Composizione secondo la forza delle parole, per conseguenza bisogna ancora che faccia differenza tra lo scrivere di Chiesa e d'un Teatro serio, con quello del Teatro Buffo.²¹

20. AZOPARDI, *Il Musico Pratico* I, p. 26.

21. In the two French editions the sense of this "Avvertimento" is intentionally altered as no. 5 reads: "Le premier devoir d'un maître est de conformer le style de sa composition à celui des paroles pour lesquelles il écrit; par conséquent, il faut qu'il connaisse la différence qui doit se trouver entre le style de l'église, celui du théâtre sérieux et celui du théâtre bouffon".

No. 6 is much more interesting and Rossini would have appreciated the advice about the crescendo. The reference to another craft, grading colours in painting, is a particularly effective one:

Siccome i Pittori si servono di vari colori mescolati in diverse maniere per dar risalto alle loro pitture, così ancora il Mro di Cappella per far che risalti la sua Composizione bisogna che si serve de' piani, e forti, sforzati, e smorzati, e de piani crescendo sempre più forte come l'onda del mare, mescolandoli con diversi pensieri, de'quali i più belli per lo più è buono eseguirli con voce piana o smorzata; oppure prima forte, e poi piana o smorzata; e quando saranno più battute d'un istesso pensiero, allora s'incomincia piano, crescendo sempre più forte.

No. 10 invites the composer to develop an original style of his own:

Al Mro di Cappella che vuol essere chiamato Compositore, è necessario di formare uno stile a parte; cioè una maniera di comporre alquanto differente degli altri Maestri.

No. 16 closes the work on a pathetic note with the language at its worst. The rationalist Framery carefully omitted this passage in his edition:

Avvertisco inoltre che dopo essersi il Compositore ben impossessato delle regole tutta la sua mira non debba essere altra, se non se di esercitarsi nello scrivere di buon gusto, affinché potrà vivere onestamente, e servire a Dio, per poi dopo morte io e voi o Compositore con l'ajuto suo andremo a goderlo, lodarlo e benedirlo per sempre in Cielo in compagnia di Maria SS. S. Onofrio tutti gli Angeli e Santi del Paradiso. Amen.²²

By the time Azopardi wrote the second version of his treatise, he was quite a different man. His human qualities, modesty, and warm solicitude for his students, were now supported by a wider culture he had been acquiring over the years by reading Rousseau, Metastasio, Algarotti, the *Encyclopédie*, Saverio Mattei,²³ Antonio Eximeno, and Latin authors such as Horace.

His technical knowledge of music is still the one he had expressed in *Il Musico Pratico* I, but his artistic sensibility, his aesthetic and critical views on music have a much wider scope. There is also more self-confidence in *Il Musico Pratico* II and a certain vanity, which accounts for a more refined style, a sober, professional tone with no concessions to pietistic digressions like the concluding passage of "Avvertimento no. 16" quoted above. Azopardi's command of the Italian language has also improved.

Il Musico Pratico II has no dedication to the Spanish knight Vergada y Ribera. The preface "Al lettore" is longer and Azopardi, after quoting the French edition of his first version, points out the merits of the new work:

Ora sul riflesso di vedermi utile a pro di principianti non credei lavorare invano nell'ampliare le Regole medesime prevalendomi d'un metodo chiaro e facile, ed

22. To be fair to his author the French translator adds this note after the word "FIN": "L'Ouvrage original est terminé par une Prière où sont invoqués tous les Saints du Paradis: on sentira très-bien pourquoi je ne l'ai pas traduite. Ce qui est très-convenable & tres-décent en Italie & en Espagne, paraîtrait en France un ridicule, une sorte de profanation". The note is omitted in Choron's edition.
23. Saverio Mattei (1742/1795), a very learned man, lawyer and researcher of great versatility. Ferdinando Galiani caricatured him in *Il Socrate immaginario*, a libretto he wrote with Giambattista Lorenzi, set by Paisiello in 1775.

aggiungendovi e varie, e nuove, ed utili cognizioni. Nella presente Opera si scorge la vera maniera, o dirò meglio la vera forza del Contrappunto, si spiega come nelle Composizioni debba usarsi si per non urtare in qualche errore; si osserva la vera maniera di adattare il Basso sotto ogni parte cantante, e finalmente si ravvisa il metodo di ben comporre.

The first main difference between the two versions lies in the importance given to harmony as a preliminary study to counterpoint. While *Il Musico Pratico* I starts abruptly with the questionable definition of counterpoint quoted above, Book I of *Il Musico Pratico* II has as its opening chapter "Dell'Origine degli Accordi Musicali", dedicated to the analysis of chords and their combinations.²⁴

Azopardi presents this chapter as an improvement of the method of teaching counterpoint in the Neapolitan Schools about which he is now critical:

Il metodo col quale s'insegna l'Arte del Contrappunto nelle Scuole Napoletane, tuttoche ha egli il vantaggio di ridurre lo studente a saper distinguere, e da per se stesso maneggiare qualunque movimento si consonante, che dissonante, e così rendere lo scolaro abile a poter scrivere tuttociò, che gli aggrada, nulladimeno ha lo svantaggio di dover sin tanto che venga egli alla vera e chiara cognizione di tutto ciò perdere indarno molto tempo.

Onde affinché l'acquisto di tale Arte possa diventare più breve, ed il metodo più chiaro; ho stimato essere di gran lunga più giovevole darne principio con presentare una chiara, e distinta informazione dell'origine di tutti gli accordi.

Chapter 2 "Sulla natura, e sugl'intervalli del Contrappunto", makes it clear that counterpoint should be started only after the student has mastered harmony:

In seguito che saprà bene lo studente l'origine vera degli accordi con tutt'i loro rivolti, può benissimo dar principio a questo studio qui proposto.

As to Book III, "Situazione del Basso", Azopardi introduces it as a further stage in the study of composition to be undertaken when the student "abbia fatto non solamente lo studio del Contrappunto, ma che sia almeno in stato da poter far da se stesso qualche piccola Composizione".

The second important difference between *Il Musico Pratico* I and II concerns the 16 "Avvertimenti per poter ben scrivere" which are enlarged into 46 "Regole di buon gusto" extending for over 30 pages of the manuscript against the eight of the first version. The composer does not offer his advice to write well; he dictates rules, "precetti per iscrivere di buon gusto nella Musica vocale". Nearly each rule is backed by quotations from authoritative sources such as Rousseau's *Dictionnaire de Musique* (1768)²⁵ or

24. In a footnote Azopardi gives a clear definition of the fundamental bass: "Per nota fondamentale s'intende il suono più grave di ogni accordo nella sua prima situazione; ed alia nota più grave de' loro rivolti, si da semplicemente il nome di Basso"

25. Cf. Rousseau's definition of counterpoint in his *Dictionnaire* with the abridged version in Azopardi's *Il Musico Pratico* I, quoted above, which appears unaltered in the second version of the work: "C'est à-peuprès la même chose que *Composition*; si ce n'est que *Composition* peut se dire des Chants, & d'une seule Partie, & que *Contre-point* ne se dit que de l'Harmonie, & d'une *Composition* à deux ou plusieurs Parties différentes. Ce mot de *Contre-point* vient de ce qu'anciennement les Notes ou signes des Sons étoient de simples points, & qu'en composant à plusieurs Parties, on plaçoit ainsi ces points l'un sur l'autre, ou l'un contre l'autre"

Francesco Algarotti's *Saggio sopra l'opera in musica* (1755). There is no pedantry, only sound common sense, artistic experience and the "buon gusto" of an eighteenth century musician who believes in nature and the subjection of Music to Poetry.²⁶

Some of these ideas were already present in the "Avvertimenti" and are incorporated by the author in the "Regole": for example, no. 12 of *Il Musico Pratico* I, about the necessity that no repetition of words should be made in both church and theatre music before a whole thought has been expressed, is reported in no. 22 of the second version. What is absolutely new is the number and length of quotations that evidence a refined critical sense which could not be detected in *Musico Pratico* I.

Here is an extract exemplifying the range of interests covered by the "Regole di buon gusto":

no. 14

Poichè il bello della Musica consiste non solo nella naturalezza, e semplicità dello scrivere, ma anche nella buona maniera di eseguire la composizione, questa dev'essere dal compositore adattata il più che si può non solo alle parole, ma anche alla capacità ed abilità de' soggetti, che la devono eseguire, poichè a questi sta l'animarla, o renderla smorta, e qui cade in acconcio l'avvertire, che l'espressioni della musical composizione sono due una vien regolata dal Compositore, e l'altra dagli Esecutori, quando nell'esecuzione della musica non s'incontra l'unione di queste due espressioni, non si può mai sperare un effetto maraviglioso.

no. 16

L'uso comune delle composizioni presenti è di scrivere la prima parte delle arie in tempo largo, e la seconda nell'allegro; senza punto riflettere ai sentimenti dell'aria, i quali delle volte richiedono nelle due parti, o un tempo tutto largo, o tutto allegro; e delle volte all'opposto nella prima parte un tempo tutto allegro, e nella seconda tutto largo. Sù di ciò bisogna pur intenderla, che nello scrivere convien servire alle parole, ed ai loro sentimenti, e non già all'uso mal introdotto... anzi quando occorre scrivere l'aria intera in un sol tempo o largo o allegro si potrebbe anche fare senza la cadenza il mezzo; e facendola in questa maniera si evita in primo luogo la necessità di far cadenza colle stesse parole per due volte, nella metà cioè della composizione, ed in fine; e così si evita la soverchia lunghezza che non di rado reca noia, per quanto bella sia la composizione.

no. 18

E perchè ciò riesca facile al Compositore, devegli soprattutto ingegnarsi di trovar de' pensieri, che sieno adattati a palesare la forza ed il significato delle parole, o dirò meglio del sentimento che si vuole rendere in musica. Nè vi è altro mezzo più acconcio a trovar de' buoni pensieri, che il leggere, e leggere con posatezza le parole che devono mettere in musica, e abbandonarsi intieramente nella braccia della natura finchè il Compositore si senta commosso dalla conveniente passione, o d'ira o di dolore, o

26. To stress this point Azopardi quotes Algarotti's *Saggio*: "Il maggior effetto della Musica ne viene dallo esser ministra e ausiliaria della Poesia. Proprio suo uffizio è il dispor l'animo a ricevere le impressioni dei versi, muovere così generalmente quegli affetti, che abbiano analogia colle idee particolari, [da] essere eccitate dal poeta; dare in una parola al linguaggio delle Muse maggior vigore, e maggiore energia".

d'affetto; lasciarsi condurre poi da quelle sensazioni, che deve mettere in musica.

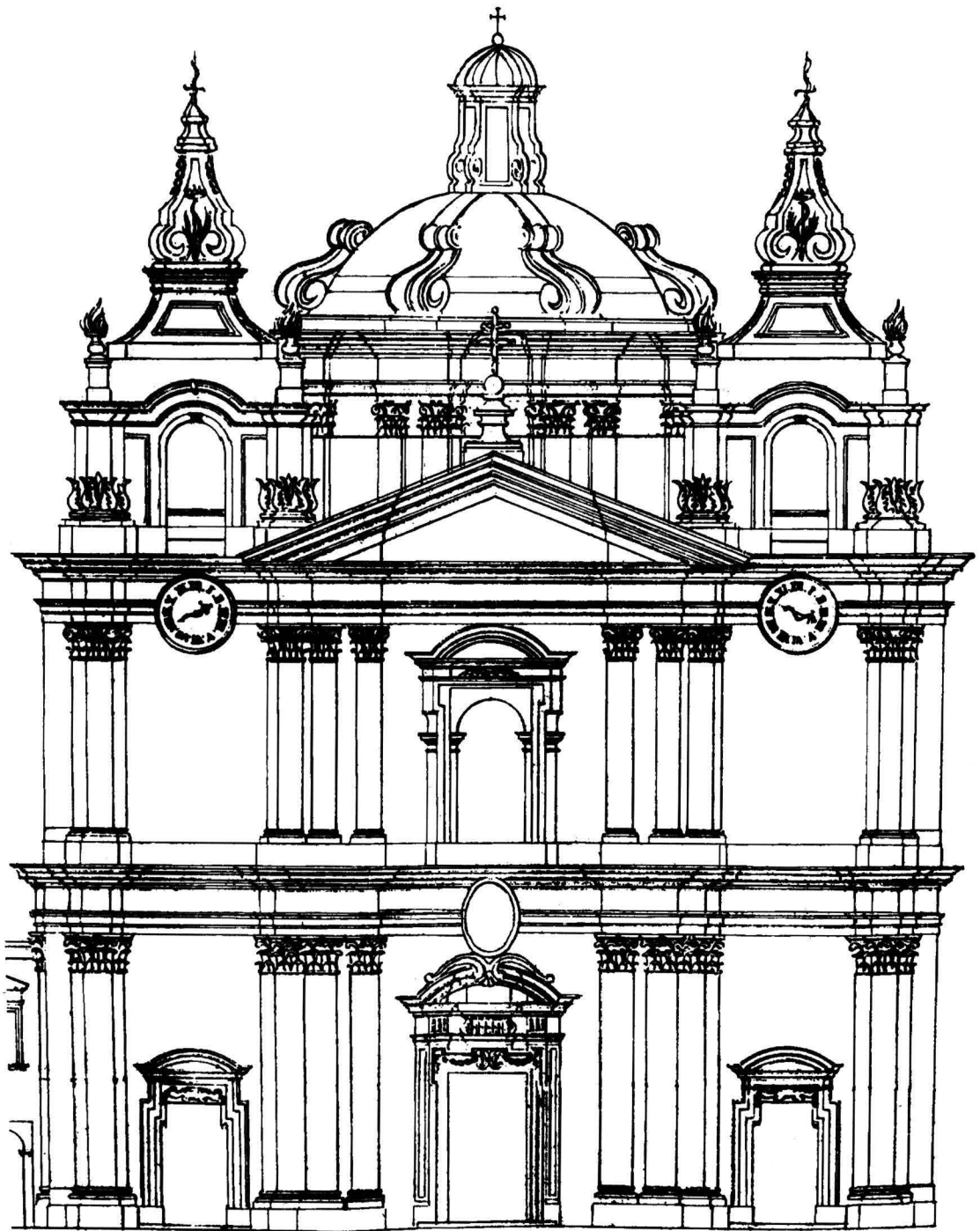
c) Si vis me flere, dolendum est primum ipse tibi. Orazio

no. 31

In tutte quasi le arie v'è abuso di mettere una quantità di passaggi di gorga... Or sù di ciò son d'avviso, che tal modo di gorgheggiare si deve, non dico abolire affatto, ma usare con molta moderazione in tutti i generi di composizione; ed in quelle arie, in cui si parla ad altri, i passaggi son da proibirsi totalmente, perchè rompono il discorso.

After reading Book IV of *Il Musico Pratico* II one even more regrets that the dozen or so secular vocal compositions by Azopardi, which Paolo Pullicino mentions in his list, have been lost. When a complete assessment of the artistic achievement of the composer is attempted, such a loss should not be underestimated. In addition, more elements for an exhaustive evaluation of the theorist and critic could be found in the "Lettera critica sull'opera intitolata *Origine della Musica* di Don Antonio Eximeno", quoted by Pullicino and the author of the "Elogio funebre", which is also missing.²⁷ In any event, Azopardi's sacred production and his didactic treatise are enough to credit him with the merit of promoting a Maltese musical culture thanks to his personal gifts and a critical assimilation of European cultural acquisitions.

27. Further evidence of the existence of this "Lettera" is provided by the Maltese periodical *L'Arte*, no. 13, 22 May 1863, p. 6, in a biographical sketch of Azopardi: "... un altro suo lavoro di genere critico, attesta come egli possedeva vasta erudizione e molta scienza nell'arte sua. Sopra l'opera di Eximeno, cui era titolo "Origine della Musica" Azopardi ne scrive un'altra ad emendazione di quell, dove alla sua modestia sfugge chiara testimonianza del suo merito, sicchè quasi non si sappia distinguere più in lui tra il musico e l'accademico".



The Façade of the Cathedral.

CHAPTER V

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

MATTEO SANSONE

1. Azopardi left the Conservatorio of Sant'Onofrio in 1767, when he was nineteen, and stayed in Naples until 1774; seven long years during which the young master completed his education and started a successful career as music teacher and composer while entertaining friendly relationships with the numerous musicians present in the Southern capital of music.¹ There Azopardi wrote his first three masses (1768, 1770, 1772), two hymns, a few psalms and an aria, "Nell'istante sfortunato" (1772).

He had close at hand the authoritative examples of the Neapolitan masters for whom church music was no less important than the opera. Very often the two genres partook of the same stylistic devices and compositional patterns as far as different texts and purposes allowed it.² When setting the Ordinary of the Mass, composers had to deal with very short parts, like the *Kyrie* and *Agnus Dei*, which themselves suggested a basic musical pattern (for example, an A-B-A or fast-slow-fast scheme for the *Kyrie-Christe-Kyrie*), and lengthy texts, like the *Gloria* and *Credo*, which were usually subdivided into smaller sections where choral or solo forms could be employed according to the musician's taste and resources.

So a mass resulted in a rather loose sort of composition where a choral ternary structure, like the *Kyrie*, could be followed by solo numbers in closed aria forms, small ensembles and again choral sections, as in the *Gloria*. Moreover, while homophony was employed in solo episodes, contrapuntal writing was often used for the chorus, especially

1. The orator of the "Elogio" quoted above informs us that: "... i più Maestri rinomati di Cappella ne fanno pubblica fede de' progressi da lui fatti, e ne palesarono le tante fiate non solo l'affezione per un giovane di sì grande aspettativa, ma più anche la stima... Vaglia per tutti il celebre acclamato Picini (sic!) di lui Maestro; quest'uomo nella musica veramente grande ne' diè per via di lettere le testimonianze al nostro Francesco le più onorevoli di quel concetto in cui era presso di lui: e come assere potea altrimenti se dopo anni otto (sic!) di Conservatorio egli esce perito Maestro; ed invero fermasi altri quattro anni nella Capitale stessa; ed allora si fù che il di lui nome incominciò a rendersi rinomato, allora si fu che dalla nobiltà più alta fu richiesto a dar le sue lezioni, allora, che i suoi servigii prestava da Maestro di Cappella con fama, e buon nome... già vien richiesto per primo Maestro di Cappella nel su indicato Conservatorio Reale [Sant'Onofrio]; ed anche ne' due Conservatori di Loreto, e della Pietà...". This is most likely the source of Pulicino's erroneous statement about the length of the time Azopardi spent at St. Onofrio (see above Ch. 3).

2. Cf. Azopardi's *Il Musico Pratico* I, "Avvertimento" no. 5, quoted above, where the composer distinguishes between "lo scrivere di Chiesa e d'un Teatro serio, con quello del Teatro Buffo".

in the concluding sections of the *Gloria* and *Credo*, which usually had a well-developed fugue. A fugue could also be found in the *Christe* section of the *Kyrie*.³

As Edward Olleson writes:

The *missa solennis* of the Neapolitan School was not a homogeneous work. It set the text as a series of independent arias, ensembles, and choral movements, a procedure which has earned it the label of 'cantata Mass'. There was always the danger of fragmentation, a lack of cohesion between the different subsections. In addition, there was the inevitable disunity between homophony and counterpoint... This uneasy cohabitation was recognized, and often deplored, by contemporary writers as the 'stilus mixtus'.⁴

Olleson also points out the influence that the Neapolitan "cantata Mass" had on some of the early Masses of Haydn and Mozart, and quotes Mozart's *Mass* in C minor, K.139 and the longest of Haydn's Masses, the *Missa Sanctae Caeciliae*, composed in the early 1770s, whose *Gloria* consists of seven quite independent movements.⁵

An alternative to the lengthy "cantata Mass" was the *missa brevis* where all the parts of the Ordinary (*Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei*) were set in a concise and compact way without any digressions.

Both Azopardi and Zerafa adopted the patterns of the "cantata Mass" and the *missa brevis*, though with great differences as to the distribution and quality of contrapuntal sections and the relation between voices and orchestra.

All of Zerafa's 19 Masses show the same standardized pattern: two very short *Kyrie* sections different from each other; a fugue on the *Christe*;⁶ the *Gloria* made up of several sections alternating solo episodes (frequent florid soprano parts), duets, trios and chorus in homophonic style; no relevant function for the orchestra other than accompanying the voices.

In shorter works Zerafa does show an interest in selecting instruments and giving them a relief in relation to the voices, but it is rather the case of a solo instrument alongside a solo voice. We find a "violoncello obbligato" in three psalms for Soprano solo (MS 298, 297, 304) and a "Mandolino obbligato" in a *Nisi Dominus* (1764), also for Soprano solo. The orchestra as a whole is never given any individuality: instrumental parts are flat and uninteresting, they simply provide the harmonic filling for the chorus and may not be indispensable to the performance as in the *Messa a cinque voci con strumenti non obbligati* (1765) in F minor. Zerafa's last four Masses (1779), in the *missa brevis* pattern, have no instruments apart from the organ continuo.

The organ is indeed the only instrument which really matters in Zerafa's orchestra,

3. Maria Tibaldi Chiesa in her *Cimarosa e il suo tempo*, Milan, 1934, pp.226-229, quotes an undated Mass by Cimarosa (1749/1801), preserved in the Conservatory of Brussels, which consists of *Kyrie, Gloria* and *Credo*. The *Kyrie* opens with 10 bars on *Kyrie eleison* in F major followed by a fugue for 4 v. in F minor on *Christe eleison* and the 10 initial bars on *Kyrie eleison* that conclude the whole. The *Gloria* consists of various sections for chorus, solo parts, duets and trios.

4. OLLESON, E., "Church Music and Oratorio", in *The New Oxford History of Music*, V, London, 1968, p.290.

5. The Neapolitan influence on church music in Germany was directly exercised through the works of Johann Adolf Hasse (1699/1783), a German by birth but a truly Neapolitan musician for his education, known in Italy as "il Sassone".

6. An exception is the 1751 Mass in E flat which has a fugue on the "Gratias agimus" of the *Gloria*.

but simply because it provides the fundamental support to the vocal sections. The presence of two organs in his Masses for two choruses clearly splits the orchestra into two sections, each with its continuo, proceeding loosely until some solo episode restricts the number of instruments employed in the accompaniment.

On the contrary, in Azopardi's 1798 Mass for two choruses, discussed below, one organ continuo is provided and the orchestration gains a 'symphonic' outlook from the pre-eminence occasionally given to single instruments or small instrumental sections and from the handling of the orchestra as a compact whole comprehending voices and instruments.

Zerafa does not conceive his masses as elaborate musical structures which, however subdivided, may be meaningful as a comprehensive whole. They are like anthologies of contrapuntal and operatic pieces which often have a well-planned fugue or a charming melody but rarely show a sense of cohesion, a dynamic progress towards an expressive climax.

Here is the layout of one of Zerafa's four Masses for two choruses which have exactly the same pattern:⁷

Messa a due Cori obligati con violini e diversi altri stromenti anche obligati
(26.4.1752)

KYRIE	Largo assai	(15 bars)	F
Christie	Fugue in C	(102 bars)	F
Kyrie	Largo assai	(5 bars)	F
1. GLORIA	Allegro (with 44 introductive bars for orchestra)	Tutti	F
2. Et in terra pax	Andante	Tutti	F
3. Laudamus te	Largo	Soprano solo	B flat
4. Gratias agimus	Largo assai-Allegro C	Tutti	E flat
5. Domine Deus	Largo assai	"a 3"	C minor
6. Qui tollis	Largo assai	Tutti	G minor
7. Qui tollis	Allegro assai	Basso solo	E flat
8. Quis sedes	Largo assai	Tutti	G minor
9. Qui sedes	Andante	Tenore solo	B flat
10. Cum Sancto Spiritu	Largo assai-Allegro	Tutti	F

After the long fugue on *Christe*, the return of the *Kyrie* in those five bars is hardly noticeable, it only creates an anticlimax to the poliphonic closing of the preceding section.

The 1758 Mass has a second *Kyrie* of only 6 bars, while the *Gloria* numbers 12 sections alternating Largo and Allegro tempos (see the beginning of the fugue on *Christe* in Ex.1). An exception rather than an evolution is represented by a late Mass composed in 1772 where we still find the fugue on the *Christe*, but the second *Kyrie*, an Allegro, is the same as the first one so that the whole piece shows a more acceptable balance in the setting of the liturgical text and in the musical sequence Allegro (homophonic) – Fugue – Allegro (homophonic).

7. The four Masses are: 1743, in D; 1752, in F; 1756, in G; 1758, in D.

The same sort of "anthological" pattern is adopted by Zerafa in his major psalms. Here is the layout of a *Dixit Dominus* in F for 8 voices written in 1755. The modulatory scheme binds together the loose sections of the work:

(41 bars of orchestral introduction: no particular theme or recognizable melody exposed)

Dixit Dominus	Allegro	Tutti	F
Tecum Principium	Allegro	Tenore solo	B flat
Iuravit Dominus	Largo	Tutti	F (7 bars)
Tu es Sacerdos	Fugue in C	"	F (66 bars)
Dominus a dextris	Allegro	Basso solo	D
Iudicabit	Largo	Tutti	G
De Torrente	Allegro	Alto solo	c
Gloria Patri	Largo-Allegro	Tutti	F

The best part of the psalm seems to be the fugue with two pleasantly contrasting melodies set in contrary motion and coherently developed throughout the piece. Ex. 2 shows the austere, solemn subject of descending minims counterpointed by ascending crotchets.

2. Though starting from the same pattern of the "cantata Mass", Azopardi moves on quite a different line from Zerafa's crystallized conservatism. His 29 Masses show a growing uneasiness in handling the standard compositional models of the School and a continuous search for more satisfactory solutions.

Azopardi's main concern is the definition of a specific musical structure suitable for setting the Ordinary of the Mass with a closer faithfulness to the text and without recurring to uneven mixtures of operatic devices and obsolete polyphonic techniques. He is no less good a contrapuntist than Zerafa, but he also possesses a musical instinct for largely-planned orchestral compositions where voices and instruments progress jointly towards a definite end, be it a powerful Tutti in homophonic style or a concluding fugue.

It may be exaggerated to speak of a "symphonic" sensibility, but Azopardi often shows intuitions of dynamic contrasts and thematic characterization which are nowhere to be detected in the works of his senior colleague with whom he shared nearly all his artistic life.

Azopardi's large production exhibits a rich variety of stylistic solutions in the extensive works as well as in short compositions. In 1780 he wrote three *Messe Brevi* for 4 voices and organ continuo, each consisting of *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*. The second of them, in D minor, has a beautiful *Kyrie* which is worth considering briefly.

This is the only Mass in a minor key, Azopardi's favourite tonalities being F (10 masses) and G (8 masses) with the exception of the two *Requiem Masses* that are set in F minor and G minor. Minor keys are also used in the *Misereres* (4 in G min., 1 in C min.). The choice of D minor for a *missa brevis* is therefore something unusual which indicates a special expressive intention of the author. In fact, the short and intense *Kyrie* (Ex. 3) is written in a linear contrapuntal style where the imitation device gains harmonic effectiveness from the initial D minor moving towards the assertion of the major mode through a cadence on the dominant A. The C metre throughout the movement contributes

to underlining the horizontal aspect of the voice-setting over the harmonic suggestions provided by the continuo. The fermata on the D major chord leads to the G minor of the *Christe*, which is opened by the Soprano with a more subdued, relaxed melody subsequently taken up by Alto, Tenor and Bass: it makes a nice contrast to the shortcut Soprano entry spanning a descending seventh in the *Kyrie*. The *Christe* is then followed by a second *Kyrie* different from the first one.

This short Mass was particularly popular with the Maltese audience as can be recognized from the dates of performances in different churches noted on the score up to 1916.

When writing his long masses Azopardi only set two items of the Ordinary: *Kyrie* and *Gloria*, though he separately wrote 8 *Credos* to be performed as autonomous compositions.

Homophony is generally used throughout the *Kyrie* and the sections of the *Gloria* until contrapuntal writing is resumed for a fugue on the last line, "Cum Sancto Spiritu", which effectively concludes the whole mass. The *Kyrie* has usually three well balanced sections in fast – slow – fast tempos, the third being a *da capo* of the first.

The ternary structure of the *Kyrie* is a constant feature in Azopardi's Masses dating from his first big work, the *Messa a 8 voci con Strumenti da Fiato e 4 Violini obbligati*, which marked his début as a composer in the cathedral of Malta early in 1775. This Mass has an orchestra consisting of two sections, each supported by an organ continuo. The *Kyrie* opens with 42 bars of orchestral introduction followed by a Tutti starting with the same melodic material introduced by the violins. New musical ideas are coherently presented and "developed" in turn by the two orchestral sections and in the second *Kyrie*, a very short fugato episode is inserted. The *Gloria* is closed by a long (130 bars) fugue.

Here is the scheme of the Mass:

KYRIE	Allegro <i>C</i>	G	Tutti
Christe	Largo 3/4	B flat	Tutti
Kyrie	Allegro <i>C</i>	G	Tutti
GLORIA	Allegro	D	Tutti
Gratias agimus	Largo	B flat	Soprano solo
Pater omnipotens	Largo	F	Soprano and Alto
Qui tollis	Allegro	G minor	"a 6"
Qui sedes	Largo	E flat	Soprano solo
Quoniam	Allegro	F	Basso solo
Cum Sancto Spiritu	Largo-Allegro	G	Tutti (fugue)

Azopardi can also be very effective when writing in homophonic style. An alternative to the concluding fugue of the *Gloria* is shown by the composer in his 1787 Mass for 4 voices in F, where the "Cum Sancto Spiritu" is treated homophonically (Ex. 4). The musician achieves a great expressiveness by simply juxtaposing the solo Soprano, singing a bare melody on the dominant C, to the Tutti on the tonic pedal. The strings accompany the Soprano sotto voce and staccato modulating on the C–F cadence. A very good effect in a true church style is obtained with the greatest economy of means.

The "cantata Mass" pattern offered the composer good opportunities to show his rich lyrical inventiveness, which resulted in some of his finest melodies, like the "Qui

sedes" for soprano in the 1776 Mass for 2 choruses. Written when he was 28, this is perhaps one of Azopardi's most pleasant pieces, with some of the charm of a Mozartian aria (Ex. 5).

On the other hand the musician sometimes indulged in writing solo parts of sheer virtuosity, not only in his Masses but also in the psalms. In a *Dixit Dominus* (1773) he provided an alternative version of the *Tecum principium* for soprano where he inserted leaps of a seventh and coloratura passages, possibly for performance by a gifted soloist (Ex. 6).

On occasion Azopardi would produce music of a "popular" character still preserving artistic decorum; he could write a tuneful melody, fitting it into an aesthetically acceptable structure. Such is the case in the *Lauda Sion* for 4 voices composed in 1793. When Pullicino included this sequence among Azopardi's best works, he was only echoing the popular response to a piece the composer himself had devised for immediate and easy adoption by the people on the occasion of the Corpus Christi festivity, a most popular event in his native Rabat. The sequence is by far the longest of the five Azopardi wrote. Contrapuntal complications are carefully avoided, homophonic writing being preferred throughout the piece with frequent repetitions of the simple tune by solo voices (Ex. 7). Yet the composition has a perfectly balanced pattern in which the verses of the sequence receive the right emphasis for the meaning conveyed by each of them.

It consists of two distinct sections:

Lauda Sion	Allegro (C)	A	(176 bars)
Dogma datur	Largo (3/4)	C	(104 bars)
Fracto demum Sacramento	Allegro (C)	C	(88 bars)
Ecce Panis Angelorum	Allegro (C)	A	(43 bars)
Bone pastor	Largo (C)	A minor	(44 bars)
Tu qui cuncta scis et vales	Allegro assai (C)	A	(42 bars)

Between Azopardi's early works and his most advanced Mass of 1798, significant evidence of the composer's stylistic evolution is provided by the 1792 Mass in G, a new version of his second Mass written in 1770.

Why Azopardi should revive an early work 22 years later in a period when he also produced his two *Requiem Masses*, the hymn *Vexilla Regis* and 5 *Motetti per San Gregorio*, can be understood by analyzing the difference between the two versions. The pattern is still the "cantata Mass":

1770 Score: 66 p.

KYRIE	Allegro (C)	G
Christe	Allegro (6/8)	G
Kyrie	last 18 bars	G
	(6/8)	
GLORIA	Allegro	C
Gratias agimus	Largo-Allegro	B flat
Domine Deus	Andante	E flat
Qui tollis	Allegro	C min.
Quis sedes	Allegro	13 flat
Quoniam tu solus	Allegro	C

1792 Score: 294 p.

Allegro (C) G
Largo (3/4) G min.
Allegro (C) G
(same as first one)
same
different melody
same
same
different melody
different melody

Cum Sancto Spiritu	Allegro (fugue)	G	Tutti	same (but with new instrumental parts and longer con- clusion)
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Clearly Azopardi was not happy about the *Kyrie* which rather reminds us of Zerafa's models (a very short third section, same key). But, besides the new A-B-A structure of the *Kyrie* and the shaping of longer, more articulate melodies for the solo numbers, the most relevant changes concern the phrasing of the instrumental parts which are almost completely rewritten. The scurrying parts of the string section in the early version are replaced by an expressive, well individualized employment of the violins, enriched by the warm and quiet sonority of a bassoon introduced beside oboes and horns.⁸ The fugue is unchanged in the vocal parts but has an entirely new instrumental setting. The subject (Ex. 8) seems to be Azopardi's favourite as it is quoted among the examples in *Il Musico Pratico* I and II.

There is only another case of a new version of an early work: the *Miserere con Violette* in G minor of 1793, based on the 1782 psalm. Here the composer is interested in revaluating the two violetta parts which in the new and longer version are backed only by doublebass and organ whereas the early version had also two violins.

3. In 1798 Azopardi is fifty. His style has undergone a slow but steady evolution and it now seems to have reached a stage of full satisfaction to the composer. He has rewritten one of his early masses rephrasing vocal and instrumental melodies and expanding the final fugue with his favourite subject; he has also composed a tuneful sequence to please his parishioners; he now wants to write something special for himself, something absolutely new to his audiences: a mass with no solo parts, one compact structure to be performed without any breaks or diversions. More than 20 years after the *Messa a 8 voci con Strumenti da Fiato e 4 Violini obligati* (1775) and the *Kyrie e Gloria ad 8 voci con Violini e Strumenti di Fiato e Fagotto obligati* (1776), now comes the third and last big Mass: the *Messa a due cori obligati* in F.

The score of the 1798 Mass suggests a great sense of unity and coherence, both from a strictly liturgical point of view and, above all, from a musical one. Homophony and counterpoint are knowingly employed in a carefully planned sequence of movements so that the final fugue conveys all the expressiveness of the text through the intensity of the polyphonic writing, which takes over as an effective change, dynamically and harmonically worked out in the two previous parts. Here is the general layout of the Mass:

I – KYRIE	Allegro F	(66 bars of orchestral introduction + 122 bars)
Christe	Largo B flat	(42 bars)
Kyrie	Allegro F	(104 bars) total: 334 bars
	(same as initial one)	

8. A bassoon is always used in the longer Masses since the *Messa a 8 voci con Strumenti da Fiato e 4 Violini obligati* (1775). In the longest of Azopardi's Masses, the *Kyrie and Gloria* of 1795, for the first time a clarinet is introduced beside the bassoon.

II – GLORIA	Allegro C	(312 bars, of which 74 are orchestral introduction)
III – CUM SANCTO SPIRITUS	Largo F Allegro (fugue)	(21 bars of introduction) (135 bars) total: 156

The Mass can be considered as a three-movement “vocal symphony” – the “Cum Sancto Spiritu” being treated as an autonomous text – with the opening *Kyrie* and the concluding Fugue in the same key (F) and the middle *Gloria* bridging the other two parts in the dominant C with a change of metre, from C to \mathcal{C} , which intensifies the harmonic tension.⁹

The *Kyrie* presents the usual ternary structure: Allegro–Largo–Allegro bound together by the tonal scheme F–B flat–F. The two choruses in the *Christe* section start *sottovoce* in a responsorial way alternating on the words “Christe” and “eleison”, providing a significant change before the return of the *Kyrie* with its assertive Tutti in the main key of the movement.

But the *Kyrie* is much more interesting for its orchestral introduction of 66 bars, carefully balanced by the equivalent 74 bars of the *Gloria*. The orchestra exposes two contrasting themes (Ex. 9 shows the first introduced by a powerful Tutti); there follows a short development and then the two choruses enter with the same thematic material of the introduction organically joined as to suggest the pattern:

Exposition – Development – new Exposition with voices added.

Though it may be improper to speak of a “Development”, the adoption of a second melodic theme played by the violins, in contrast to the full chords of the first one rendered by the orchestra, is something clearly beyond the usual *ritornello* form, and cannot be found in any other of Azopardi’s masses. The handling of the two themes between voices and instruments also leads to a greater integration of all parts.

Two bars of the first theme of the *Kyrie* are then used to introduce the *Gloria* in the dominant C, which provides a unifying element between the two movements (Ex. 10). The absence of florid solo parts, duets, trios: typical devices of the “cantata Mass”, gives a stringent effectiveness to the setting of the long liturgical text. The only concession Azopardi seems to make to the customary subdivisions are the fermatas which mark the end of the verses. Throughout the movement some space is given to instrumental episodes: single instruments, oboe and violins, emerge in turn with individualized melodies, giving prominence to the orchestra which is not limited to merely accompanying or supporting the voices. The Mass has the largest orchestra Azopardi had ever used: 4 vl, vlc, cb, 2 ob, 2 cor, 2 cl, 2 tr, org. The composer originally intended to have two organs, one for each chorus, as he had done in the 1775 and 1776 Masses, but then the Org I stave was left blank and the continuo is provided only by Org II. Consequently the orchestra is treated as one whole body within which the two vocal sections interact with the support of differently grouped instruments.

9. The expression “vocal symphony” is suggested by Martin Chusid to indicate each of the three large structures in which Haydn’s six late Masses (1796–1802) are divided: *Kyrie–Gloria*; *Credo*; *Sanctus–Benedictus–Agnus Dei*. Cf. CHUSID M., “Some observations on liturgy, text and structure in Haydn’s late masses”, in *Studies in Eighteenth-Century Music*, ed. by H.C. Robbins Landon, London, 1970, pp. 125–35.

The prevalent "symphonic" setting of the *Kyrie* and *Gloria* gives way to vocal counterpoint in the *Cum Sancto Spiritu* fugue, where instruments are subordinated to the voices. Ex. 11 shows the violins of the first chorus simply doubling the subject and countersubject exposed first by Tenor and Soprano, then by Bass and Alto. The changed emphasis allows the voices to develop all the thematic possibilities of the grave austere theme supported by a subdued orchestra.

Whether Azopardi's usual audiences appreciated this considerable change in the routine production cannot be said. On the original score a different hand added: "Le Parti à solo si prendono d'altre Messe à piacere del Maestro", which betrays the uneasiness on the performers' side towards this unconventional work of the master and the prospected solution of inserting solo numbers borrowed from other "orthodox" Masses.

However odd it may have sounded to Azopardi's contemporaries, the 1798 Mass finds its logical collocation between the *Sinfonia* in C of 1797 and the *Sinfonia con oboe obbligato* in D of 1799, two modest experiments in a one-movement symphonic structure, after which the composer returns to the more congenial vocal instrumental settings of sacred texts.¹⁰

After the *Credo solenne* of 1800 Azopardi wrote his oratorio *La Passione di Cristo* (1802) and a few more Masses (1803–1805–1806) where he was still pursuing a true church style. New forms are adopted which exclude orchestral introductions and the final fugue. Preference is given to slow and solemn tempos (e.g. the *Kyrie* of the 1805 Mass consists of a Largo – Più largo – Largo sequence; the 1806 *Kyrie* is one long Largo movement). Contrapuntal passages are avoided in favour of a uniformly homophonic writing where florid solo parts are no longer bravura pieces but show a deep lyricism inspired by the author's genuine religious fervour.

In the lifelong pursuit of his own aesthetic ideal in church music, Francesco Azopardi remained faithful to the conviction expressed in the "Avvertimento" no. 10 of *Il Musico Pratico* I: that "a Maestro di Cappella who wants to be considered a Composer should form his own personal style, that is a way of composing quite different from that of other masters".

10. Both symphonies consist of one Allegro movement. The *Sinfonia* in C has a central episode in C minor followed by a *da capo* in C major. The *Sinfonia con oboe obbligato* is more lively. An earlier *Sinfonia* (1796) is mentioned in Pullicino's list of secular compositions but, like the vocal pieces, is missing. Azopardi's first purely orchestral work, dating as far back as 1782, is the *Overtura* in D "Con Organo obbligato, violini e Stromenti di Fiato" exhibiting a more church-like character.

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Handwritten musical score for a mass, featuring multiple staves with vocal parts and instrumental accompaniment. The score includes lyrics in Italian, such as "e lei son e", "Chry te e lei son Chry te Chry te e", and "e lei son e lei son e". The notation is in a historical style, likely 18th-century, with various clefs and time signatures.

Example 1

Benigno Zerafa, *Messa a 8 voci*, 1758
(ACM, Mus. Ms 254, pp. 8–9)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

The image displays a handwritten musical score on ten staves. The notation is in a traditional style, featuring various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written below the notes, including the phrase "le i son e" repeated several times, and "Chry - te e" at the bottom. The score is divided into measures by vertical bar lines. A circular stamp is visible at the bottom center of the page.

Example 1, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

The image shows a page of handwritten musical notation from a manuscript. It consists of approximately 18 staves. The notation is in a historical style, likely 18th-century. The top staves feature vocal lines with various note values and rests. Below these are several staves of dense, rhythmic accompaniment, possibly for a keyboard or lute. The bottom staves contain more vocal lines. Latin lyrics are written below the staves, including: "Tu y sa", "Tu y sa me", "um et non peni", "te bit e", "um", "non peni", "te bit non peni", "te bit e um", and "et non peni". The manuscript shows signs of age, with some ink bleed-through and wear.

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Example 2
B. Zerafa, *Dixit Dominus*, 1755
(ACM, Mus. Ms 276, p. 57–59)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Handwritten musical score for a mass, showing vocal and instrumental parts. The score is written on multiple staves. The lyrics are in Latin and include the following phrases:

- car- dos in e- ter - num
- fermine ter - num
- In e- ter - num
- In e- ter - num

The score is written in a style characteristic of the Neapolitan Church style, featuring a mix of vocal and instrumental parts. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the corresponding musical staves.

Example 2, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Handwritten musical score for a mass, showing multiple staves with vocal and instrumental parts. The lyrics are in Latin, including "Sanctus in excelsis Deum", "Tu es sanctus in excelsis", and "Sanctus in excelsis Deum". The notation includes various musical symbols such as notes, rests, and clefs.

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Example 2, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFÀ AND AZOPARDI

[illegible][illegible]

Example 3
F. Azopardi, *Messa Breve II*, 1780
(ACM, Mus. Ms 347, pp. 46–49)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

The image displays a handwritten musical score, likely a mass, featuring multiple staves. The notation includes various musical symbols, clefs, and figured bass numbers. The lyrics are written in Italian, including "Kyrie eleison", "Christe eleison", and "Gloria in excelsis deo". The score is written in a style characteristic of the Neapolitan Church style, with a focus on the interplay between vocal lines and the figured bass. The lyrics are written in a cursive hand, and the musical notation is also handwritten, showing a mix of standard and non-standard symbols. The score is divided into two main sections, each with its own set of staves and figured bass. The first section includes the "Kyrie eleison" and "Christe eleison" sections, while the second section includes the "Gloria in excelsis deo" section. The figured bass numbers are written in a cursive hand, and the musical notation is also handwritten, showing a mix of standard and non-standard symbols. The score is written in a style characteristic of the Neapolitan Church style, with a focus on the interplay between vocal lines and the figured bass.

Example 3, continued

Handwritten musical score for Kyrie e Gloria by F. Azopardi, 1787. The score is written on ten staves. The top two staves are for voices (Soprano and Alto), with lyrics "Kyrie eleison" and "Gloria in excelsis Deo Patri". The next four staves are for instruments (Oboe, Clarinet, Bassoon, and Trumpet). The bottom two staves are for the basso continuo. The music is in G major and 4/4 time. The tempo is marked "Allegro". The score is divided into two systems by a double bar line. The first system contains the Kyrie, and the second system contains the Gloria. The Gloria begins with the text "Gloria in excelsis Deo Patri".

Example 4

F. Azopardi, *Kyrie e Gloria*, 1787
 (ACM, Mus. Ms 352, pp. 205–206)

The image displays a handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in a historical style, likely 18th or 19th century, with various note values, rests, and clefs. The lyrics are written in a cursive hand below the staves.

Staff 1 (left system): Features a complex melodic line with many sixteenth and thirty-second notes. The lyrics are partially obscured by the dense notation.

Staff 2 (left system): Continues the melodic line from the first staff. The lyrics are partially obscured.

Staff 3 (left system): Continues the melodic line. The lyrics are partially obscured.

Staff 4 (left system): Continues the melodic line. The lyrics are partially obscured.

Staff 5 (left system): Continues the melodic line. The lyrics are partially obscured.

Staff 6 (right system): Continues the melodic line. The lyrics are partially obscured.

Staff 7 (right system): Continues the melodic line. The lyrics are partially obscured.

Staff 8 (right system): Continues the melodic line. The lyrics are partially obscured.

Staff 9 (right system): Continues the melodic line. The lyrics are partially obscured.

Staff 10 (right system): Continues the melodic line. The lyrics are partially obscured.

The lyrics, written in a cursive hand, include the following phrases (from top to bottom):

- amen*
- amen*
- amen*
- amen*
- amen*
- amen*
- amen*
- amen*
- amen*
- amen*

Example 4, continued

Largo

Qui se - des ad dex-teram qui
se-des ad dex-teram Pa-tris ad de-
xe ram Pa-tris mi-se-
re-re mi-se-re-re mi-se-ra-re
no-bis mi-se-ra-re no-bis
qui se-des ad dex-teram qui se-des ad dex-teram

Example 5
F. Azopardi, *Qui Sedes*, Canto solo, 1776
(ACM, Mus. Ms 352, pp. 2-5)

Da-ry ad de-um Sa-ry

mi-se-ra-re mi-se-ra-re no-bis mi-

re-no-bis mi-se-ra-re mi-se-ra-re

mi-se-ra-re

re no-bis qui sedes ad

4

De-um Sa-ry mi-se-ra-re mi-se-ra-re

re no-bis mi-se-ra-re re no-bis

mi-se-ra-re no-bis

mi-se-ra-re

5

Example 5, continued

[illegible]

2

3

Example 6
F. Azopardi, *Tecum Principium* a canto solo, 1773
(ACM, Mus. Ms 697, pp. 2–3)

Handwritten musical score for "Lauda Sion" by F. Azopardi. The score is written on ten staves. The first two staves are for the Soprano (Soprano) and Alto (Alto) voices, with the Soprano part starting on a high note and the Alto part on a lower note. The next four staves are for the Tenor (Tenor) and Bass (Bass) voices, with the Tenor part starting on a high note and the Bass part on a lower note. The last four staves are for the Organ (Organ), with the first two staves for the right hand and the last two for the left hand. The music is in a 16th-century style, featuring complex polyphonic textures and a variety of note values. The lyrics "Lion saluare populum lauda regem et benedicere populum in hierusalem in" are written below the organ staves. The score is marked with various musical symbols, including clefs, time signatures, and dynamic markings.

Example 7

F. Azopardi, *Lauda Sion*, 1793
(ACM, Mus. Ms 396, pp. 2-8)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Handwritten musical score for a mass, showing vocal and instrumental parts. The score is written on multiple staves. The lyrics are in Italian and include the following phrases:

himari in himari et can = hi = cy in himari et

can = hi = cy

non non non non non

The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.

Example 7, continued

The image displays a page of handwritten musical notation, likely a score for a mass. It features multiple staves with musical notes, rests, and dynamic markings. The notation is in a style characteristic of 18th or 19th-century manuscript notation. The lyrics are written below the staves, alternating between Latin and Italian. The text includes "Queen et be-nevem in himni in himni in himni et", "can-ti-cy in himni et can-ti-cy", and "phantum". The score is divided into systems, with some staves showing complex rhythmic patterns and others showing more melodic lines. The handwriting is clear and legible, with some corrections and annotations visible.

6 Queen et be-nevem in himni in himni in himni et

can-ti-cy in himni et can-ti-cy

phantum

Example 7, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

2.

poteſt quantum aude quia major omnia lude nec in

8

Example 7, *continued*

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

The image displays a handwritten musical score, identified as Example 8. It consists of approximately 15 staves of music. The notation is dense and complex, featuring many beamed notes, often in groups of six or eight, which is characteristic of the Neapolitan church style. The staves are arranged in a single system, with some staves having a treble clef and others a bass clef. The handwriting is in black ink on aged paper. The music appears to be a single melodic line, possibly for a vocal or instrumental part. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and markings, such as 'a = = = = =', which might indicate a specific tempo or performance instruction. The overall style is that of a historical manuscript, likely from the 17th or 18th century.

Example 8
F. Azopardi, *Kyrie e Gloria*, 1770/1792
(ACM, Mus. Ms 357, pp. 267–269)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Handwritten musical score for Example 8, continued. The score consists of ten staves. The first four staves are instrumental, featuring various rhythmic patterns and rests. The fifth staff begins with the word "men" and continues with vocal notation. The sixth staff has a "P" marking. The seventh and eighth staves also contain the word "men". The ninth and tenth staves continue the vocal line with various rhythmic figures and rests. The notation is dense and characteristic of 18th-century manuscript notation.

Example 8, continued

The image displays two systems of handwritten musical notation. The first system includes staves for: *Voce* (Vocal), *Cornia* (Corn), *Org. P. C.* (Organ, Pedal), *Alto P. C.* (Alto, Pedal), *Ten. P. C.* (Tenor, Pedal), *B. P. C.* (Bass, Pedal), and *Cy. P. C.* (Cymbal, Pedal). The second system includes staves for: *Alto 2. C.* (Alto 2, Corn), *Corn 2. C.* (Corn 2, Corn), *Alto 2. C.* (Alto 2, Cymbal), *Ten. 2. C.* (Tenor 2, Cymbal), *B. 2. C.* (Bass 2, Cymbal), *Cy. 2. C.* (Cymbal 2, Cymbal), and *Tromba* (Trumpet). The notation is dense, featuring many beamed notes and rests, characteristic of 18th-century manuscript notation.

Example 9
F. Azopardi, *Messa a 2 chori obligati*, 1798 – Kyrie
(ACM, Mus. Ms 361, p. 2)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

W. *2^a*

Oboe

Cori
inc. g. p. f.

Cant.

Alb.

Ten.

Boy

Org.

W.

Cori

Cant.

Ten.

Boy

Org. *ci h*

Example 10
F. Azopardi, *Messa a 2 chori oligati*, 1798 – Gloria
(ACM, Mus. Ms 361, p. 67a)

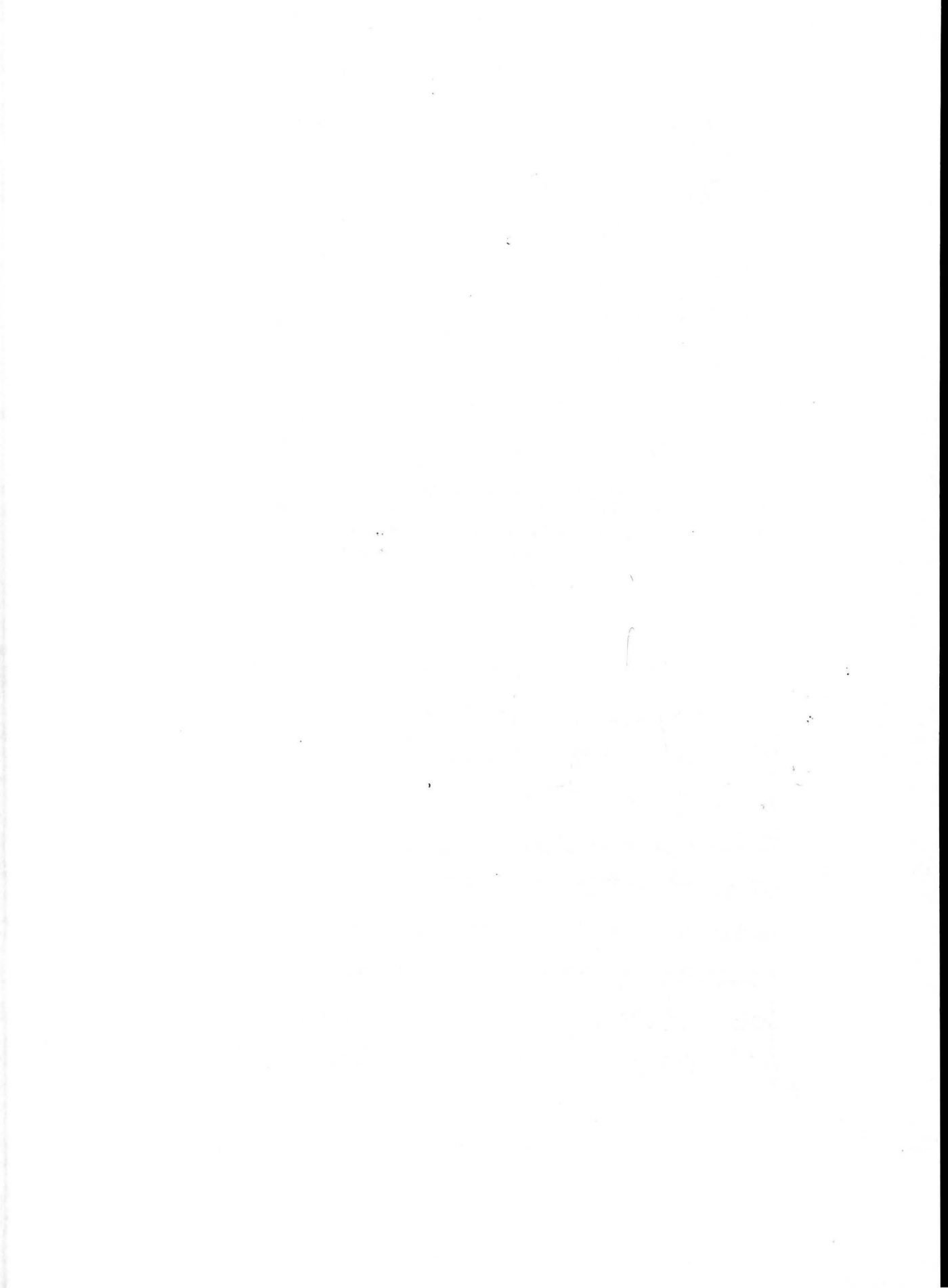
The image displays a handwritten musical score, identified as Example 11. It consists of two systems of staves. The first system features a vocal line with the text "Cum Sancto Spiritu in gloria Dei" and a basso continuo line with the text "men". The second system continues the instrumental parts. The notation is in a historical style, with various clefs, time signatures, and musical symbols. The handwriting is in ink on aged paper.

Example 11
F. Azopardi, *Messa a 2 chori obligati*, 1798 – Cum Sancto Spiritu
(ACM, Mus. Ms 361, p. 147–148)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

148

Example 11, continued



Ottobre

1573

14

Mandato scritto da D. Antonio Bartolo Vicario della Chiesa di S. Maria della Pace
che debbiate dare, pagare, et assignare al no^{ro} Giulio Scala Musico q^{ro}; et ser.
vanno in pagamento de suo salario di mesi sei, incominciati da oggi inante et
anticipato, a ragione di ungi sei l'anno, per insegnar a cantar dentro la Chiesa
Canto figurato, et faranno alli Diaconi, et altri provedi a noi ben usati cotidianame-
te secondo la consuetudine delli altri cantori a mezzo di con questo che lui ab-
bia de dare pleggeria sufficienti de soluendo in casa contravij bi denari che au-
ria veceputo non serventi incino ad altro espresso mandato de ditto M^{ro} Vicario
La Chiesa della salaviana da quan tempo il M^{ro} di Canto per in-
segnare alli Diaconi, il M^{ro} per il Canto figurato fu introdotto in que-
sto mese come appare dal sopra^{to} mandato, non avendo sino questo anno
incontrato nessun mandato del M^{ro} di Canto figurato.

1619

c. 17

Ill^{re} e M^{ro} Rev^{do}. Mons^r. come fratello.

• Havendo la Santità di N^{ro} Sig^{le}. sentito il parere della S. Cong^{na}. intorno alla
petizione che V^s. esserisce esser necessaria in questa Chiesa di sacerdoti e chen-
ci abbastanza per musica per salmeggiare in coro, e per celebrare altri divini of-
fij, et ascendendo l'entrata della fabbrica della medema alla somma di tre
mila scudi l'anno, come simil^{re}. assensisce consenta la Santità Sua che
V^s. possa valersi di mille scudi l'anno delle sudd^e. entrate per provvedere alli
pre nominati bisogni, mentre però intervenga in ciò il consenso del Capitolo,
si spendano nelli detti bisogni solamente e coll' intervento di doi Canonici
da depurarsi dal medemo Capitolo e non altrimenti e Dies la preservi.

Roma li 2. agosto 1619. Di V^s. Come fratello Il Card^{le}. Gallo.

Mons^r. Vescovo di Malta.

Lo Vespocchio grande gha
sacrestia nuovo

Libri di Musica dispersi
L'introit di Valerio Bono l'otto
con il parimento
Ricordi di Bernardo Corsi a 1000 st. par
l'ingento
Salmi di Salmo a 1000 con il parimento
Salmi di Paolo Funghe a quattro
il parimento
Salmi del Maddalena a 1000 il par.

MISC 215

San
San
ca
L
J

Libri

1. In 13 libri di canone fermo a 1000
i suoi fatti di parchmentina
12 doi antiphonari di canone
le con coperto di chorame
rosso uno de gti nel Monest. di
S. Pietro.
- 12 doi graduali di canone reale
con coperto di chorame rosso
- 12 doi antiphonari piccoli a 1000
chi.
- 12 sedici psalteri e il choro.
- 12 doi breuiari grandi e il choro.
- 12 doi mariorali con il coperto
di chorame rosso.
- 12 ore libretti della passione
- 12 doi rituali.
- 12 messali sedici de gti sei boni
e dieci vecchi.
- 12 un libro del 1200 modale
sacca dal m. di Capella.
- 12 un manuale con l'insegna
di Mons. Bono
con regaleo portatile.
- 12 doi libretti una grande breuiaria de
San Giovanni. Luca e l'altre.

R.^{mo} S. N.^o Caplano Sede Vacante

Fra Lorenzo Berardi espone à V. S. R.^{ma} d'haver presentato
che si deve deputare un maestro di cappella nella Chiesa
Catted.^{le} di S. Paolo per cui la supp.^{ca} si compiacia honorarlo
di d.^o carica, di che gliene resterà sempre obbl.^{to} et per
supplicare

Deputano al S. fra Lorenzo Berardi per maestro di cappella
della chiesa cattedrale di S. Paolo della città notabile
soliti honori et pesi, rimettendolo alla S. S. del S. Caplo per la
parte che gli tocca dal nel Palazzo vescovale della Città di
1674. Gio.
Pier fran. Pontremoli Vic. caplo sede vacante

+ Salvatore di Culma Archid.^o

+ D. Barabulomeu vanatto Decano

+ Antonio Tholo uenti Canone.

Don. Marcino xara Archiprete

+ D. Sebastio poss.^o Can.^o

+ Don. Michela zaher Can.^o

+ D. Macchio mano Can.^o

+ D. paulo Cordua Can.^o

+ Pio: fran.^o Maced.^o Can.^o

+ D. Thomaso michallof Can.^o

+ D. Paulo Callaya Coordinatore

1674. Appointment sede vacante of Fra Lorenzo Berardi as maestro di cappella of the Cathedral, (ACM, Act. Rev. Cap. 2, p. 270)

no. 47.

A di 21. Fennaro 1782.

Io qui sottoscritto ho ricevuto dal M.
 Rev.^{do} Sig.^r Fra Pietro Paolo d'Al-
 zopardo come Procuratore della
 S.^a Grotta di S. Paolo del Borgo
 della Notabile scudi undici, e tan-
 quattro, e sono per due servizi
 di Musica ~~fatta~~ solenne fatti per
 la Festa di S. Publio, de quali
 scudi dieci sono per i soliti Musi-
 ci del Rege, e scudo uno, e tan-
 quattro per un soprano portato a
 mia richiesta per ^{aver} avuto gran bisogno
 di lui per poter formare competen-
 temente la sud.^a musica, ed in
 fede dico — 6 ll. 4. —
 Benigno Zerafa M.^o di Capp.

Rend. Sig. Depositario.

La Posizione della cappella di Musica di questa Sta Chiesa
 fatta per la R. M. quattre Novembre Decembre 1792. per
 l'Edic. 1793. non dedita, ne ditta la Curveria, doi.
 detti Mesi per l'inferrima del R. Cantatore, agendo a
 tutti cinque cento novantapetto, 10. 11. e 12. 11. pagati
 come segue, cioè

Don Benigno Gerardi M. di Cappella	66. 8.
Don Diego Richard	15. 4.
Al mod. per piano del Violoncello	5. 4.
Francesco Appiano Organista	16. 8.
Don Giuseppe Paolo Barbara Basso	86. 8.
Don Paolo Micallef altro Basso	33. 4.
Michele Marino Soprano	10.
Giuseppe Lucherini Contralto fino al di 16. Feb. 1793. atteso il n. 20. a conto del suo Avanzo	99. 9.
Giustino Schiavone Tenore atteso il n. 20. a conto del suo Avanzo	88. 1.
Don Pietro Paolo Vajallo altro Tenore	72. 8.
Don Paolo Micallef f. d. per punare il Contralto	11. 8.
Don Giovanni Corbelli	6. 8.
Al. Paolo Achia	8. 4.
Don Jan Batista Corbelli	8. 4.
Don Pietro Paolo Vajallo	5. -
Al. Giuseppe Maggi Violin. giubilato	5. -
Morato Baldi	10. -
Giuseppe Grammatica	43. 4.
Al. Giovanni Micallef	18. 4.
Al. Giacchino Micallef	3. -
	3. -

It. 24

507. 2

The salaried staff of the cappella di musica between November 1792 and February 1793.
 Payments due, (ACM, Depositeria, f.105 r,v)

Tagamenti.

Jo Antonio Feliciano Bonello qual conto del Ch.	8.	4.	—
Palo Achia nuovo	66.	8.	—
Jo fra Gian Batt. Zappa ho pag. p' l' onio p' llo D. Beal	86.	8.	—
Jo Francesco Agnardi Org. nuovo	13.	4.	—
Jo Gio. nuovo per Onorio Babi	18.	4.	—
Jo med. nuovo per Giuseppe Giannola	20.	—	—
Jo med. nuovo per Giuseppe Migi	22.	9.	9.
Jo Michele Maria ho ricevuto	11.	8.	—
Jo Gaetano Feliciano ho ricevuto	8.	4.	—
Jo Giovanni Tortelli nuovo	5.	—	—
Jo Pietro Paolo Vassallo n'g	12.	8.	—
Jo aut. come secondo Senore n'g	33.	4.	—
Jo Giuseppe Barbara nuovo	6.	8.	—
Jo Dr. Paolo Micallef nuovo	10.	—	—
Jo Gualtero Pule Micallef nuovo e altri	3.	4.	—
Jo G. Giovanni Micallef nuovo	3.	4.	—
Jo G. Gioachino Micallef nuovo	16.	8.	—
Jo Benigno Chetani nuovo p' l' sig. n' Migo sechena come com. signato dal sig. n. Francesco Micallef p' l' onio della Spedale Santa	5.	—	—
Jo D. Gio. Batt. Bonelli nuovo			



Railing of the organ loft in the Old Cathedral, with central image of St Paul. (Cathedral Museum, Mdina)



Inscription recording the maker and date of the big organ at Mdina Cathedral, Giovanni Domenico Rossi 1774



✠ A dì 30 di Luglio 1774 In Napoli

HA caricato con il nome di DIO, e di buon salvamento, una volta tanto in questo Porto di Napoli Macerota, *Sif. Sio Maria Zammit Maltese*

sopra la *Martiana* nominata *Sant'Antonio Dell'Ass. S. Giuseppe Munici francese* —

per condurre, e consegnare in questo suo presente viaggio in *Malta* al suo.

Sif. Sio Maria Zammit che s'imbarca su d' *Martiana*

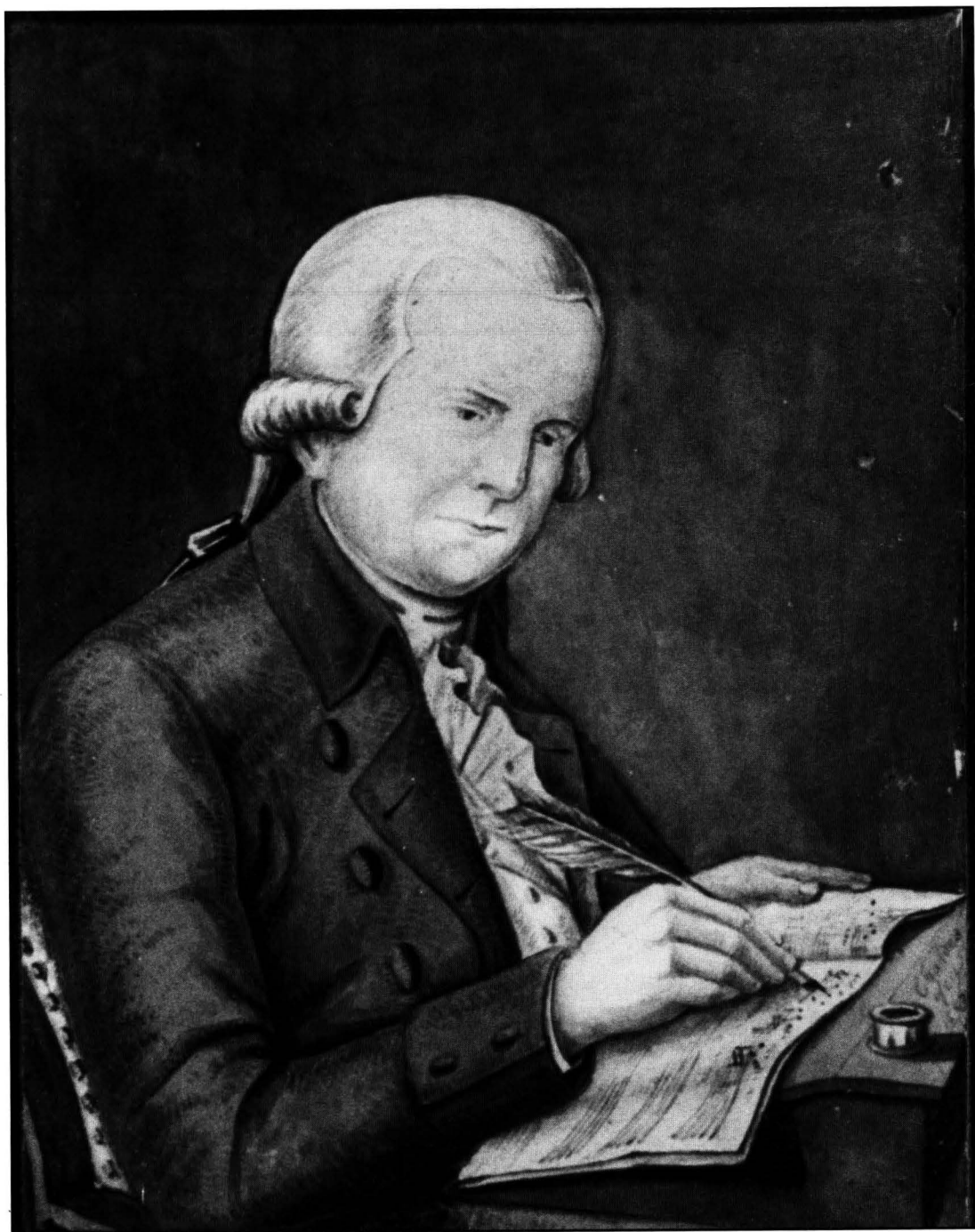
l'appiè nominate, e numerate mercanzie, ascinte, intiere, e ben condizionate, segnate come di contro, e così promette detto *Caf.* a suo salvo arrivo consegnarle. E di nolo li sarà pagato *o acie d' m. d. S. d. ha. m. m.*

uenti e d' m. d. S. d. ha. m. m. e tan questo moneta d' Malta con peso il viaggio d' S. Sif. Sio M. e altre via da S. d. ha. m. m. che conduce

e per fede del vero sarà questa con altre simili firmata da detto *Caf.* e non sapendo scrivere per lui da terza persona, e una complita l'altre restino di nullo valore. N. S. l'accompagni a salvamento. Amen

126

*Un' organo grande con suoi bap e contrabap questi e suoi ordegni; Tre casse con finenti tre organetti con loro finimenti; Un' organino con suoi piedi; e tre pacchetti quadri; Con dichiaraz. che il *Sif. Sio Maria Zammit* ha donato al suo *Sif. Sio Maria Zammit* di *Quattrocento quarantaquattro e grana novanta moneta Regno* e *quattrocento d' Malta* in *probata* sopra li sudetti quattro organetti per ciò li *med.* deono correre a rischio pericoli e fortuna*



Francesco Azopardi (1748-1809), *maestro di cappella*, composer and theorist. Watercolour, (private collection)

Litt. BB, n° 8622.

LE MUSICIEN PRATIQUE,

*Ou Leçons qui conduisent les Elèves dans
l'art du Contrepoint, en leur enseignant la
manière de composer correctement toute espèce
de Musique;*

OUVRAGE composé dans les principes DES
CONSERVATOIRES D'ITALIE, & mis
dans l'ordre le plus simple & le plus clair,

Par Il Signor **FRANCESCO AZOPARDI**,
Maître de Chapelle de Malthe.

Traduit de l'Italien, par **M. FRAMERY**, Sur-
Intendant de la Musique de ~~M. le Duc de~~
~~Paris~~, avec des Notes du Traducteur pour en
faciliter l'intelligence.



A P A R I S,

CHEZ LE DUC, au Magasin de Musique & d'Instrumens,
rue du Roule, N°. 6. & aux Adresses ordinaires
de Musique.

1 7 8 6.

Title page of Azopardi's *Le Musicien Pratique* in a French edition,
as translated by M. Framery (1786)

Le Musicien Pratique,

ou

Leçons graduées,

QUI CONDUISENT LES ÉLÈVES DANS L'ÉTUDE DE L'HARMONIE, DE L'ACCOMPAGNEMENT ET DE L'ART DU CONTRE-POINT, EN LEUR ENSEIGNANT LA MANIÈRE DE COMPOSER CORRECTEMENT TOUTE ESPÈCE DE MUSIQUE.

Ouvrage composé dans les principes des Conservatoires d'Italie,

Par il Signor Fr. Azopardi,
Maître de Chapelle de Malte.

Traduit de l'Italien par feu M. DE FRAMERY, Surintendant de la Musique de Monseigneur Comte d'Artois.

NOUVELLE ÉDITION,

REVUE, CORRIGÉE ET MISE EN UN MEILLEUR ORDRE,

PAR M. CHORON,

MEMBRE DE LA LÉGION D'HONNEUR, EX-DIRECTEUR DE L'ACADÉMIE ROYALE DE MUSIQUE, DIRECTEUR DE L'ÉCOLE ROYALE ET SPÉCIALE DE CHANT.

PRIX : 10 FRANCS.



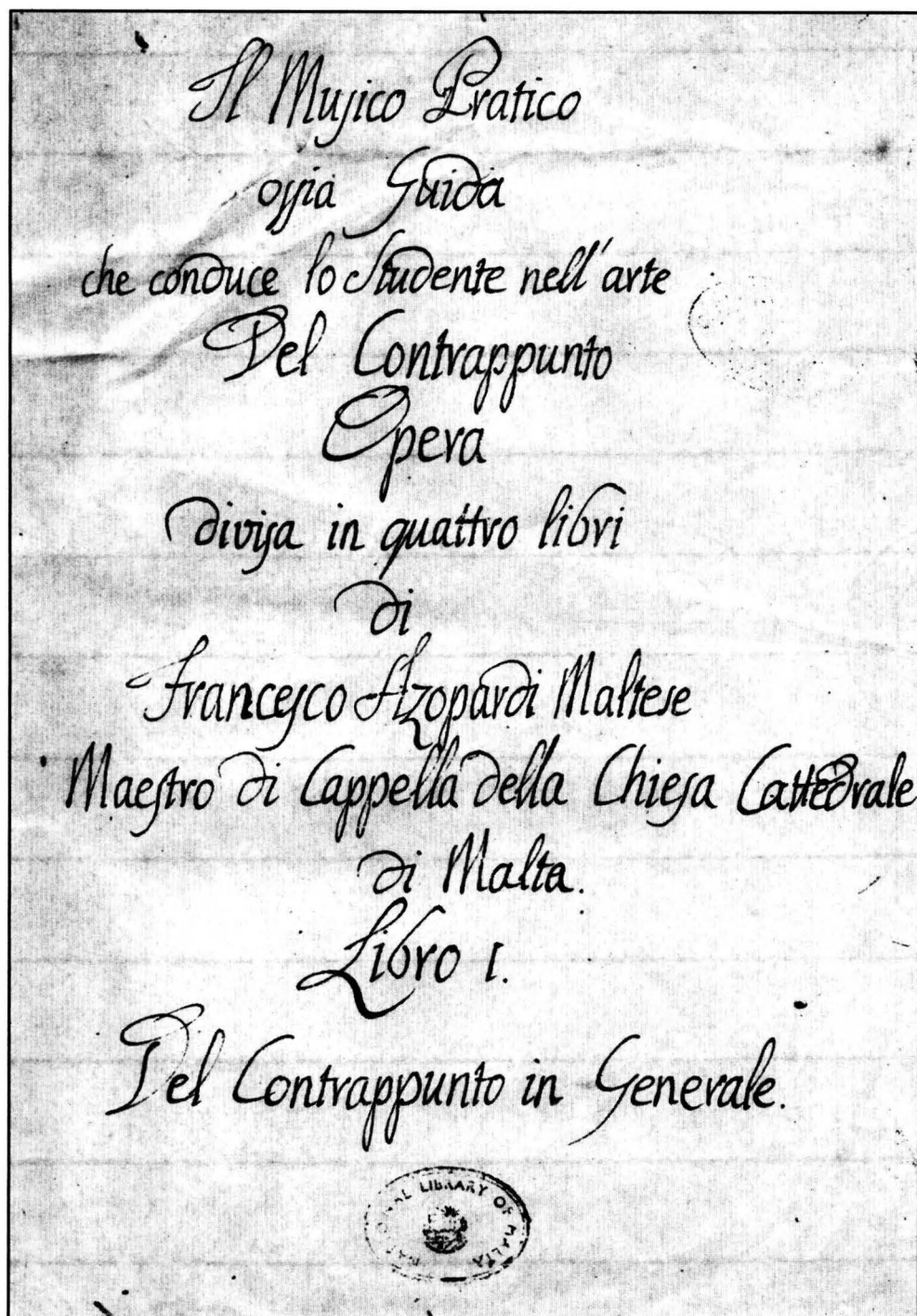
A PARIS,

CHEZ L'ÉDITEUR, A L'ÉCOLE ROYALE ET SPÉCIALE DE CHANT,
RUE DE VAUGIRARD, N° 69;

ET CHEZ TOUTS LES MARCHANDS DE MUSIQUE ET D'ESTAMPES, LIBRAIRES ET DIRECTEURS
DES POSTES DE FRANCE ET DE L'ÉTRANGER.

En payant le prix marqué ci-dessus et en affranchissant les lettres de demande et l'argent, on recevra l'exemplaire broché franc de port, par le retour du courrier.

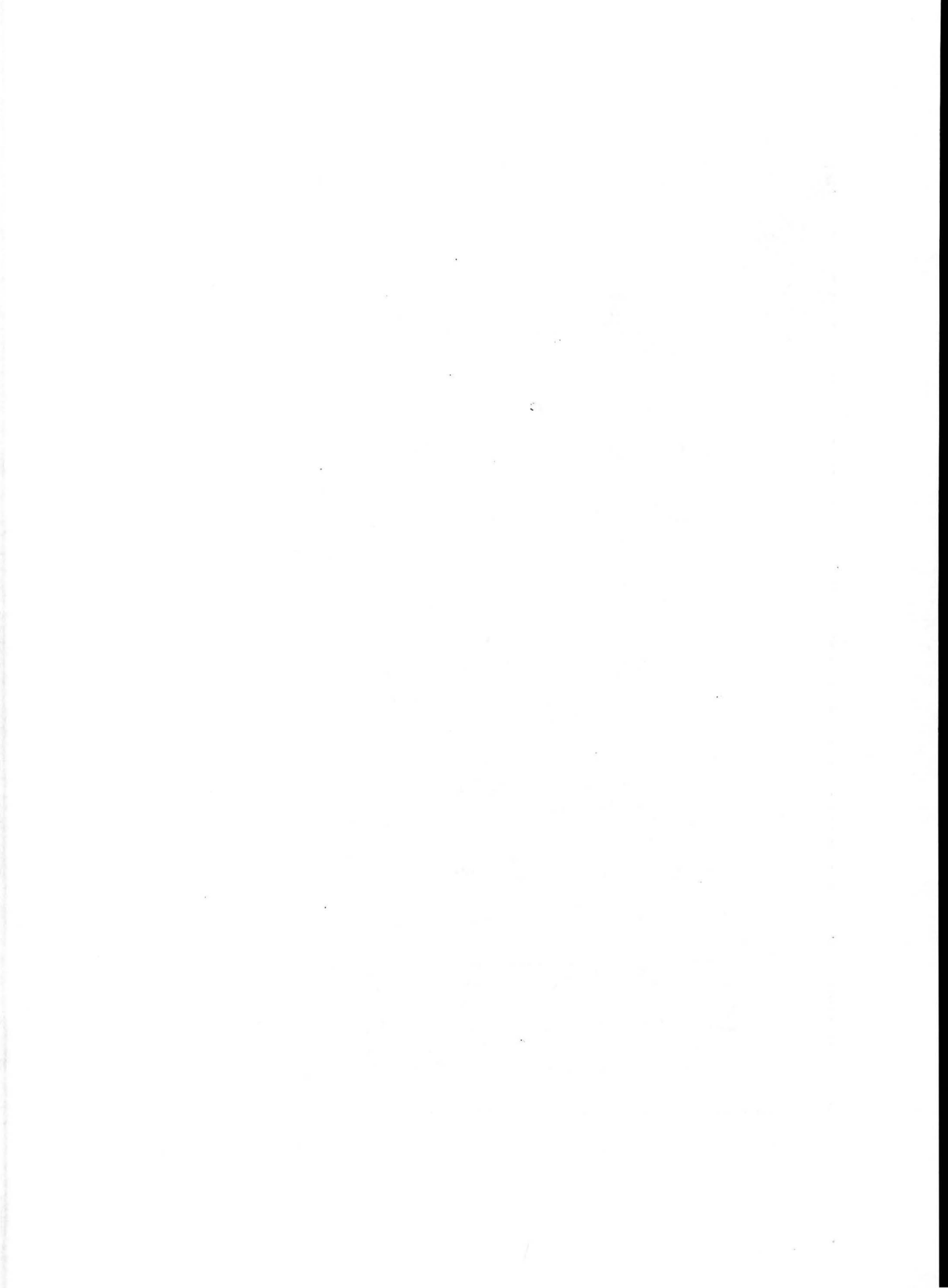
Title page of Azopardi's *Le Musicien Pratique* in a French edition,
as translated by M. Choron



Title page of Azopardi's manuscript texts of *Il Musico Pratico I* (National Library of Malta)



Title page of Azopardi's manuscript texts of *Il Musico Pratico II* (National Library of Malta)



PART II

A HANDLIST OF MUS. PR. 1–159 and MUS. MSS. 1–584* supporting the studies in Part I

Printed Works	189
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<i>Italian Manuscript Compositions</i>	224
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* A few additional scores by Francesco Azopardi, misplaced among works by other composers, were discovered during cataloguing. These were added to the Azopardi repertory and are here included under their corresponding inventory numbers, as ms 643, 686–689, 691–698, 712.

PRINTED WORKS

Pr 1 ALBERGATI CAPACELLI Pirro

RISM A I:
A 605 Messa e Salmi concertati a una, dua, tre, e quattro voci con
Strumenti obligati, e Ripieni a beneplacito. Opera Quarta.
Bologna, Giacomo Monti, 1687.
1 vol. in 8°, 48 p. (vlc)

Pr 3 AMATO Vincenzo

Not listed in Sacri Concerti a 2. 3. 4. e 5. Voci con una Messa a 3. o 4.
RISM Dedicati a... Rodrigo De Mendoza. Libro Primo. Opera Prima.
Palermo, Giuseppe Bisagni, 1652.
5 vol. in 8°, 48 p.(S), 44 p.(A), 44 p.(T), 36 p.(B), 47 p.(Bc)

Pr 4 AMATO Vincenzo

Not listed in Messa e Salmi di Vespro e di Compieta a 4. e 5. Voci. Al Signor
RISM Christoforo Ortiz De Zarate. Libro Primo. Opera Seconda.
Palermo, Giuseppe Bisagni, 1656.
4 vol. in 8°, 48 p.(S), 44 p.(S), 44 p.(B), 44 p.(Bc)

Pr 2 ANERIO Giovanni Francesco

RISM A I:
A 1101 Litaniae Deiparae Virginis Maiores de Ea Antiphonae tempo-
rales, & Motecta Septem, Octonisq, vocibus una cum alijs
Sacris Cantionibus varie modulatis nusquam impressis.
Roma, Paolo Masotto, 1626.
9 vol. in 8°, 24 p. each: I(SATB), II(SATB), (Bc)

Pr 5 BASSANI Giovanni Battista

RISM A I:
B 1186 Armonici Entusiasmi di Davide overo Salmi Concertati a
quattro voci con violini e suoi ripieni. Con altri Salmi a due, e
tre Voci con Violini. Consecrati a ... Francesco Zagatti. Opera
Nona.

Venezia, Giuseppe Sala, 1690.

11 vol. in 8°, 68 p.(S), 24 p.(S rip.), 48 p.(A), 26 p.(A rip.), 42 p.(T), 24 p.(T rip.), 59 p.(B), 28 p. (B rip.), 57 p. (vl), 56 p. (vl), 83 p.(vlne or vla)

Pr 157 BASSANI Giovanni Battista

RISM A I:
B 1191

Concerti Sacri. Motetti a una, due, tre, e quattro voci con Violini, e senza. Dedicati Al ... Sig. Marchese Paolo Todeschi. Opera Undecima.

Bologna, Pier-maria Monti, 1692.

1 vol. in 8°, 24 p. (T)

Pr 6 BERARDI Angelo

RISM A I:
B 1966

Missa pro Defunctis cum Sequentia, & Resp. Libera me Dne. Quinque Vocibus.

Roma, Ignazio de Lazaris, 1663.

5 vol. in 8°, 16 p. each (SSATB)

Pr 7 BERARDI Angelo

RISM A I:
B 1968

Salmi Vespertini a cinque voci concertati, con una Messa sopra l'Ave Maris Stella, da cantarsi col'Organo, e senza. Libro Primo, Opera Quarta.

Roma, Amadeo Belmonte, 1667.

6 vol. in 8°, 32 p. (S), 32 p. (S), 28 p. (A), 28 p. (T), 24 p. (B), 32 p. (org)

Pr 8 BERARDI Angelo

RISM A I:
B 1971

Psalmi Vespertini quatuor vocibus concinendi cum Organo ad Libitum. Una cum Missa ad Organi sonum accomodata. Opus Octavum.

Roma, Giovanni Angelo Muti, 1675.

1 vol. in 8°, 40 p.(A)

Pr 9 BERNARDI Stefano

RISM A I:
B 2047
incomplete

Psalmi integri quatuor vocibus Romanis modulati numeris Una cum Basso ad Organum. Opus Quartum. Nunc recens in hac quarta aeditione correctum.

Venezia, Alessandro Vincenti, 1623.

5 vol. in 8°, 30 p. each (SATB org)

RISM A I:
B 2048
incomplete

*Idem...*Nunc recens in hac quinta aeditione correctum.

Venezia, Alessandro Vincenti, 1627.

3 vol. in 8°, 30 p. each (T B org)

Pr 11 BETTELLA Paolo

RISM A I:
B 2473

Messa e Salmi a 1. 3. & 4. voci, con violini concertati dedicati a ... Nicolo Venier. Opera Prima.

Venezia, Stampa del Gardano, 1677.

7 vol. in 8°, 44 p.(S), 47 p.(A), 44 p.(T), 44 p.(B), 44 p.(vl), 44 p.(vl), 59 p.(org)

Pr 12 BONFIGLIO Corrado

Not listed in
RISM

Madrigali Spirituali concertati a due, tre, e quattro voci. Con il Basso continuo per sonar il Clavicembalo, & altri simili stromenti. Dedicati al Sig. Pietro Landolina.

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1650¹

R. Floridus canonicus de Sylvestris a Barbarano, has alias Sacras Cantiones, ab excellentissimis musices auctoribus suavissimis modulibus binis, ternis, quaternisque vocibus concinnatas, in lucem edendas curavit.

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1652³

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Pr 56 SILVESTRI Florido de

RISM B I:
1654²

R. Floridus canonicus de Sylvestris a Barbarano has alias Cantiones Sacras ab excellentissimis musices auctoribus binis, ternis, quaternisque vocibus suavissimis modulis concinnatas, in lucem edendas curavit.

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1655¹

R. Floridus canonicus de Sylvestris a Barbarano. Alias Cantiones Sacras ad excellentissimis musices auctoribus concinnatas suavissimis modulis tribus vocibus paribus cum organo in lucem edendas curavit.

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RISM B I:
1659¹

R. Floridus canonicus de Sylvestris a Barbarano has alias Sacras Cantiones, ab excellentissimis musices auctoribus suavissimis modulis unica voce contextas in lucem edendas curavit.

Roma, Francesco Moneta, 1659.

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Pr 58 SILVESTRI Florido de

RISM B I:
1662²

R. Floridus canonicus de Sylvestris a Barbarano. Psalmos istos ab excellentissimis musices auctoribus suavissimis modulis tribus diversis vocibus concinnatos in lucem edendos curavit.

Roma, Ignazio de Lazari, 1662.

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O. Benevoli, A. Berardi, F. Bonechi, G. Carissimi, G.A. Carpani, S. Durante, F. Foggia, G. Giamberti, B. Graziani, P. Natali, G.M. Pagliardi, M. Savioni, B. Serracci, N. Stamegna, G. Vincenti.

Pr 54 SILVESTRI Florido de

RISM B I:
1663¹

R. Floridus canonicus de Sylvestris a Barbarano has alteras Sacras Cantiones, ab excellentissimis musices auctoribus suavissimis modulis unica voce contextas in lucem edendas curavit. Pars Secunda.

Roma, Ignazio de Lazari, 1663.

2 vol. in 8°, 120 p.(Partitura), 64 p.(S)

O. Benevoli, G. Carissimi, G. Corsi, Florido, F. Foggia, B. Graziani, G. Marciani, G.M. Pagliardi, M. Savioni, G. Tricarico.

Pr 57 SILVESTRI Florido de

RISM B I:
1664¹

R. Floridus canonicus de Silvestris a Barbarano istas alias sacras Cantiones ab excellentissimis musices auctoribus, unica, binis, ternis, quaternisque vocibus suavissimis modulis concinatas, in lucem edendas curavit.

Roma, Ignazio de Lazari, 1664.

5 vol. in 8°, 54 p.(S), 28 p.(A), 42 p.(T), 23 p.(B), 82 p. (org)

O. Benevoli, G. Bicilli, G. Carissimi, G.A. Carpani, C. Cecchelli, G. Corsi, S. Durante, Florido, F. Foggia, B. Graziani, F. Mangiarotti, G.M. Pagliardi, M. Savioni, N. Stamegna, G. Tricarico, G. Vincenti.

Pr 141 STAMEGNA (STAMIGNA) Nicolò

RISM A I:
S 4342

Sacrorum Concentum binis, ternis, quaternisque vocibus. Liber Primus...Principi Jacobo Cardinali Rospilioso.

Roma, Giacomo Fei, 1670.

4 vol. in 8°, 52 p.(S), 43 p.(S), 24 p.(B), 96 p.(org)

Pr 142 STEFFANI Agostino

RISM A I:
S 4738

Psalmodia Vespertina Volans octo plenis vocibus concinenda... Ferdinando Mariae utriusque Bavariae... nec non...Henriettae Adelaidi...dicata.

Roma, Giovanni Angelo Muti, 1674.

9 vol. in 8°, 24 p. each: I(SATB), II(SATB), 20 p.(org)

Pr 145 TARDITI Orazio

RISM A I:
T 192

Messa, e Salmi concertati a quattro voci. Opera Decimasesta.

Venezia, Alessandro Vincenti, 1640.

5 vol. in 8°, 38 p.(S), 38 p.(A), 38 p.(T), 34 p.(B), 26 p.(Bc)

Pr 146 TARDITI Orazio

- RISM A I:
T 194
- Concerto il decimottavo. Musiche da chiesa. Motetti a doi, tre, quattro, e cinque voci doi de quali son concertati con doi violini. Salmi a cinque doi concertati con tre voci e doi violini, e doi altri a cinque voci sole. Lettanie della Madonna a cinque voci. Dedicati a...Mons. Gallo Vescovo d'Ancona.
- Venezia, Alessandro Vincenti, 1641.*
- 6 vol. in 8°, 38 p.(S), 30 p.(A), 30 p.(T), 26 p.(B), 22 p.(Quin), 34 p.(Bc)

Pr 147 TARDITI Orazio

- RISM A I:
T 203
- Salmi, a Otto Voci per cantare nell'organo. Opera Vigesima Ottava. Dedicata a...Remigio Bucci.
- Venezia, Alessandro Vincenti, 1649.*
- 9 vol. in 8°, 48 p. each: I(SATB), 40 p. each: II(SATB), 32 p.(Bc)

Pr 148 TARDITI Orazio

- RISM A I:
T 206
- Concerto. Musiche varie da chiesa. Motetti, Salmi, e Hinni a una voce sola, a due e tre, concertati parte con violini e tiorba e parte senza instrumenti. Opera XXX.
- Venezia, Stampa del Gardano, 1650.*
- 6 vol. in 8°, 44 p.(S), 56 p.(S), 32 p.(vl), 32 p.(vl), 38 p.(B — Tiorba), 55 p.(org)

Pr 143 TARDITI Orazio

- RISM A I:
T 208
- Concerto il Trigesimoterzo. Motetti e salmi a tre e quattro voci parte con violini e parte senza con una messa concertata a quattro voci & un Laudate Pueri a voce sola con doi violini. Dedicati a...Bastiano Benini.
- Venezia, Alessandro Vincenti, 1652.*
- 5 vol. in 8°, 36 p.(S), 36 p.(S), 32 p.(T), 28 p.(B), 24 p.(Bc)

Pr 144 TARDITI Paolo

- RISM A I:
T 225
- Psalmi Magnif(icat) cum quatuor antiphonis ad vespas octo

vocibus. Una cum basso ad organum decantandi. Liber Secundus.

Roma, Luca Antonio Soldo, 1620.

13 vol. in 8°, I coro: 40 p.(S), 36 p.(A), 40 p.(T), 36 p.(B); II coro: 36 p.(S), 32 p.(A), 32 p.(T), 32 p.(B); 12 p. each: vl I coro, liuto I coro, cornetto II coro, Tiorba II coro; 40 p. (Bc).

Pr 149 TONNANI Alessandro

RISM A I:
T 959

Il primo libro de' mottetti a tre, e cinque voci con Letanie della Beatissima Vergine a cinque concert(ate) assieme con le quattro antifone..., con una messa a tre voci pari...Al... Principe Cardinal d'Este.

Roma, Amadeo Belmonte, 1666.

4 vol. in 8°, 44 p.(S), 40 p.(T), 39 p.(B), 36 p.(org)

Pr 150 TOZZI Vincenzo

RISM A I:
T 1052

Il primo libro de' concetti ecclesiastici a due, tre, quattro, e cinque voci.

Roma, Giacomo Fei, 1662.

5 vol. in 8°, 67 p.(S), 39 p.(S), 43 p.(A), 39 p.(T), 63 p.(org)

Pr 151 TRICARICO Giuseppe

RISM A I:
T 1214

Concentus Ecclesiastici duarum, trinum, et quatuor vocum... Carolo del Greco...dicati. Liber Quartus.

Roma, Ludovico Grignani, 1649.

5 vol. in 8°, 36 p.(S), 40 p.(S), 19 p.(T), 16 p.(B), 28 p.(org)

Pr 152 TURINI Francesco

RISM A I:
T 1394

Madrigali a cinque cioe' tre voci, e due violini con un basso continuo duplicato per un chitarrone o simil istrumento. Libro Terzo. Dedicati a...Gio. Francesco Morosini.

Venezia, Alessandro Vincenti, 1629.

7 vol. in 8°, 37 p.(S), 38 p.(T), 34 p.(B), 22 p.(vl), 22 p.(vl), 30 p. (chitarrone), 30 p.(Bc)

Pr 153 VANNARELLI Francesco

RISM A I:
V 972 Decachordum Marianum decies variatis modulis, ac vocibus ternis, quat;, quin;, senis, sept;, octonisque complectens B. Virginis Litanias, & totidem eiusdem antiphonas. Ad Alexandrum de Avvedutis.

Roma, Amadeo Belmonte, 1668.

8 vol. in 8°, 1 coro: 55 p. (S), 44 p.(A), 39 p.(T), 39 p.(B); II coro: 48 p.(S), 35 p.(A), 31 p.(B), 60 p.(org)

Pr 154 VITALI Giovanni Battista

RISM A I:
V 2160 Sonate a due, tre, quattro, e cinque stromenti. Opera Quinta. A...Francesco Maria Desiderii.

Bologna, Giacomo Monti, 1669.

1 vol. in 8°, 20 p. (vlne)

Pr 155 VITALI Giovanni Battista

RISM A I:
V 2169 Hinni sacri per tutto l'anno a voce sola con cinque stromenti Consacrati a...Francesco Secondo. Opera Decima.

Modena, Gio. Gasparo Ferri, 1684.

4 vol. in 8°, 56 p. each (vl 1, vl 2, vl 3, org)

ITALIAN MANUSCRIPT COMPOSITIONS

a) Sacred Music

Collections:

- MS 111 ANONYMOUS (compiler)
Motetti a quattro voce SATB, org
P. Agostini (2), Anonymous (2), Antonelli, D, BORGIANO, A. Cifra,
Colombini (7), Crivelli (2), Giovannoni, O. Tarditi.
- MS 112 ANONYMOUS (compiler)
Motetti, a cinque, di molti Autori SSATB, org
Anonymous (4), F. Foggia, B. Graziani (2), V. Mazzocchi.
- MS 113 ANONYMOUS (compiler)
Moteti a tre voce SAT, org
Anonymous (4), C. Cecchelli, Sig. Luigi, Musu Mataron, T. Merula.
- MS 114 ANONYMOUS (compiler)
Motteti a quattro voce, di molti Autore 4v: B?
Anonymous (4), Antonelli Cecchelli, Cifra (2), S. Durante, Foggia,
Giovannoni, Musu Mataron, T. Merula, Renaldi, G.B. Triviso.
- MS 115 ANONYMOUS (compiler)
Moteti a 2 voci A [B], org
Anonymous, G. Casati.

- MS 116 ANONYMOUS (compiler)
Moteti a due Soprani di molti autori S [S, org]
 Anonymous (4), Atanasio da Pisticci (2), D. Borgiano, Carissimi, Cifra (3), Crivelli.
- MS 117 ANONYMOUS (compiler)
Motteti a tre voci di molti autore SAB, org
 Anonymous (2), Catalano, Colombini (2), G. Marciani, G. Tricarico, G.C. Valentini, F. Vannarelli.
- MS 118 ANONYMOUS (compiler)
Motteti a tre voci di molti autori [S] S [B], org
 Anonymous (4), O. Benevoli, D. Borgiano (3), Carissimi, G.A. Carpani, C. Cecchelli, S. Durante, S. Fabri, F. Foggia (2), V. Mazzocchi, V. Tozzi.
- MS 119 ANONYMOUS (compiler)
Salmi a quattro de molti Autori 4v: AB?
 Foggia, Ghizzolo (4), Aluigio/Luigi Mataron (2).
- MS 57 ANONYMOUS (compiler)
Messa a 8 del Radesca I coro: SAB,
 II coro: SB, org.
 Other parts missing.
 "Alli molto illustri signori sindaci, et consiglieri della citta' di Turino per la festa de santi protettori di essa citta' "
 1. *Consolamini Taurinenses* [Radesca]
 2. *Messa* [Radesca]
 3. *O quam suavis* Anonymous
 "Alli molto illustri, & molto reverendi signori il capitolo di S. Maria Maggiore di Foggia"
 4. *Gaudete omnes in Domino* [Radesca]
 5. *Ave Sanctissima Maria* [Radesca]
 6. *Litanie "A 8 voci del sig. Laurenti Medici"*
 7. *Gaudens gaudebo "A hotto voce del Medici"*
 8. *Veni sponsa Christi* Anonymous

ITALIAN MS COMPOSITIONS

- MS 201 AMATO Vincenzo ⁽¹⁾
Passio Domini nostri Jesu Christi sec. Johannem
 T (Evang.), T (Christus), A (Pilatus), SATB (Turba), org. Score and parts.
- MS 1 AMATO Vincenzo
Letania SSAB, org
- MS 107 D[on] V[incenzo] A [mato]
Magnificat SSATB, org
- MS 109 D[on] V[incenzo] A[mato]
Così vaga, così pura. Aria spirituale S, org
- MS 110 D[on] V[incenzo] A[mato]
Mondo infame. Aria spirituale SS, org
- MS 108 D[on] V[incenzo] A[mato]
Tue promesse son fallaci.
Aria spirituale S, org
- MS 2 AMORE Domenico
Ego vir videns. Lamentazione T, 2 vl, vla, vlc obl,
 cb. Score (40 p)
- MS 3 ARCONATI Felice Antonio
Salve Regina ATB, org
- MS 4 ARCONATI Felice Antonio
Ave Regina Coelorum SAT, org
- MS 5 ARIGONIO Jacopo
Concerto ATB, org

(1) Anonymous MS identified by Prof. Roberto Pagano of Catania University as earliest and complete copy of Amato's *Passio sec. Johannem*.

ITALIAN MS COMPOSITIONS

MS	7	BENEVOLI Orazio <i>Misericordias Domini</i>	SS, org
MS	6	BONERBA Pasquale <i>Dixit</i>	solo SATB, SATB, 2 vl, 2 ob, 2 cor, org.
MS	9	CAMPOCHIARO Antonio <i>Concerto a 4 con le sinfonie</i>	SATB, vl, vla, bc
MS	16	CARISSIMI Giacomo <i>Audite Sancti</i>	SSB, org
MS	13	CARISSIMI Giacomo <i>Ecce Deus noster</i>	S, vl, vla, liuto or tiorba, org
MS	15	CARISSIMI Giacomo <i>Emendemus</i>	SAT, org
MS	14	CARISSIMI Giacomo <i>O bone Jesu</i>	SSS, org
MS	12	CARISSIMI Giacomo <i>O ignis sancte</i>	SS, org
MS	10	CARISSIMI Giacomo <i>Paratum cor meum Deus</i>	S, vl or cnto, org
MS	11	CARISSIMI Giacomo <i>Salve Regina</i>	SSB, org
MS	17	CARROZZA Pasquale <i>Amantissime Jesu (12 Nov. 1654)</i>	SATB, vla, org
MS	18	CATALANI Ottavio <i>Vespers: Domine; Dixit</i>	SSATB, org
MS	21	CHERUBINO Nicolò <i>Virginis populi</i>	SS, org
MS	20	CORSI Giuseppe (Celano) <i>Ambulavit in via</i>	3v: TB? Incom.
MS	19	CORSI Giuseppe (Celano) <i>Fremunt arma</i>	SSST, org

ITALIAN MS COMPOSITIONS

MS	22	COSTANZI Giovanni Battista <i>Miserere mei Deus</i>	SATB, vlta, cb. Score (24 p)
MS	73	FOGGIA Francesco <i>Alma</i>	ATB, org
MS	28	FOGGIA Francesco <i>Ecce Mater pulchrae dilectionis</i>	SSATB, 2 vl, org
MS	29	GALLERANO Leandro <i>Confitebor</i>	8v: ?, org. Incom.
MS	30	GALLERANO Leandro <i>Beatus vir</i>	8v: ?, org. Incom.
MS	31	GALLERANO Leandro <i>Magnificat</i>	5v: ?, org. Incom.
MS	32	GHIZZOLO Giovanni <i>Magnificat</i>	SSATB, org
MS	33	GHIZZOLO Giovanni <i>Messa</i>	5/9v: S 2 ?, org. Incom.
MS	34	GIANSETTI Giovanni Battista <i>Benignissime Jesu</i>	SmS, org
MS	35	GIANSETTI Giovanni Battista <i>Quare Domine faciem tuam</i>	SSB, Bc
MS	37	GRAZIANI Bonifacio <i>Hic est panis</i>	SS, org
MS	36	GRAZIANI Bonifacio <i>Salve Regina</i>	S, org
MS	48A	INSANGUINE Giacomo <i>Christus factus est</i> Nel Mercoledì'. Nel Giovedì'. (Holy Week)	SSSB, org. Score (7 p)
MS	48B	INSANGUINE Giacomo <i>Christus factus est</i>	SSAA, org. Score (7 p)

- MS 239 JOMMELLI Nicolò
Graduale e Sequenza per la ... Pentecoste
1. *Alleluia; Emitte* SATB, 2 vl, 2 ob,
2 cor, cb, org.
2. *Veni Sancte Spiritus* Score for voices
and org (8 p)
copied in 1786.
- MS 40 LORENZANI Paolo
Colpe mie venite a piangere. Cantata A, 2 vl, Bc
- MS 41 LUMINARIA Carlo
Surgam et circumibo SATB, org. Incom.
- MS 46 MAZZAFERRATA Giovanni Battista
Laudate pueri SB, 2 vl, vla, org
- MS 44 MAZZOCCHI Virgilio
Gaudete in Domino semper SSA, org
- MS 45 MAZZOCCHI Virgilio
Psalmi Vespertini a 2 chori org. part only.
Incom.
- | | | | |
|------------------------|--------|-----------------------|-----|
| <i>Laudate Dominum</i> | 5,6,9v | <i>In convertendo</i> | 10v |
| <i>Laudate pueri</i> | 9v | <i>Credidi</i> | 8v |
| <i>Lauda Jerusalem</i> | 10v | <i>Magnificat</i> | 9v |
- MS 42 MERCADANTE Saverio
Kyrie, Gloria, Credo TTB, org or piano
- MS 43 MERCADANTE Saverio
Salve Regina T, 2 vl, vla, vlc, cb,
fl, ob, 2 cl, 2 fag, 2
cor, 2 tr, 3 trb, ofi-
cleide. Score miss-
ing.
- MS 47 MONTEVERDI Claudio
Ecce panis angelorum 4 v: SST?, 2 vl, org.
Incom.
- MS 51 MUSCARI Filippo
Fida sampogna mia. Dialogo pastorale ATB, org

ITALIAN MS COMPOSITIONS

MS	50	MUSCARI Filippo <i>Quae est ista</i>	SSATB, vla (1), org
MS	49	MUSCARI Filippo <i>Quis mihi det</i>	ATB, org
MS	55	PITONI Ottavio <i>Beatus vir qui non abiit (1696)</i> Per ogni tempo (motet)	SAT, org
MS	58A	RIGATTI Giovanni Antonio <i>Confitebor</i>	SSATTB, 2 vl, 4 vla, org
MS	58B	RIGATTI Giovanni Antonio <i>Confitebor</i>	AAB, org
MS	59	RIGATTI Giovanni Antonio <i>Salve Regina</i>	SSATTB, org
MS	238	RISPOLI Salvatore <i>Christus</i>	SS, vlc, cb, org
MS	60	ROVETTA Giovanni <i>Salve Regina</i>	A, vl, vla, vlta, org
MS	64	SABBATINI <i>Letanie</i>	5/6v: SS A ad lib. TTB, org
MS	62	SABINO Francesco <i>Ave Virgo gloriosa</i>	SAT, 2 vl, org
MS	61	SABINO Francesco <i>Franciscus Christi pauper</i>	SAT, 2 vl, org
MS	63	SABINO Giovanni Maria <i>O quam speciosa</i>	SAB, 2 vl, cb, org
MS	27	SILVESTRI Florido de <i>Motets (copy of Pr 55)</i>	ATB, org
MS	65	SOPRANO <i>Somme laborum dulce lenimen</i>	SS/SA, 2 vl, Bc

(1) vla part reads: *Di Filippo Muscari e Carrozza.*

MS	82	TOZZI Vincenzo <i>Ah che pallido essangue. Aria</i>	A, Bc
MS	74	TOZZI Vincenzo <i>Alma</i>	SS, org
MS	69	TOZZI Vincenzo <i>Ave maris stella</i>	2 SATB, 2 vla, org
MS	75	TOZZI Vincenzo <i>Currite fideles</i>	SAB, org
MS	92	TOZZI Vincenzo <i>Dai confini più vicini.</i> Dialogo pastorale	SATB, org
MS	95	TOZZI Vincenzo <i>Dormi mio dolce signor. Aria</i>	SmS, org
MS	93	TOZZI Vincenzo <i>Ecco già l'antro. Dialogo pastorale</i>	SSATB, 2 vl, org
MS	78	TOZZI Vincenzo <i>In celesti viridario. Motet for the Holy</i> Rosary	SATB, org
MS	80	TOZZI Vincenzo <i>In lectulo meo (15 March 1653)</i>	SAT, org
MS	80A	TOZZI Vincenzo <i>In lectulo meo</i>	SATB, org
MS	76	TOZZI Vincenzo <i>Invicta Virgo</i>	SAT, org
MS	70	TOZZI Vincenzo <i>Iste confessor. Hymn</i>	9v: SSA ?, org. Incom.
MS	68	TOZZI Vincenzo <i>Messa</i>	SSATB, org
MS	85	TOZZI Vincenzo <i>Offeso Dio vendetta. Aria</i>	A, org

ITALIAN MS COMPOSITIONS

MS 86	TOZZI Vincenzo <i>Offeso Dio vendetta. Aria</i>	SB, org
MS 77	TOZZI Vincenzo <i>O lilium convallium</i>	S, org
MS 91	TOZZI Vincenzo <i>Qual suono. Dialogo pastorale</i>	SATTB, 2 vl, org
MS 71	TOZZI Vincenzo <i>Salve Regina a 2 canti con sinfonia</i>	SS, 2 vl, org
MS 72	TOZZI Vincenzo <i>Salve Regina a voce sola con sinfonia</i>	S, 2 vl, org. Incom.
MS 87	TOZZI Vincenzo <i>Senza Dio regni e tesori. Aria</i>	S, org
MS 84	TOZZI Vincenzo <i>Stolta è l'anima che crede. Aria</i>	ATB, org
MS 94	TOZZI Vincenzo <i>Vage stelle. Dialogo pastorali</i>	SSATB, 2 vl, org
MS 79	TOZZI Vincenzo <i>Vidi speciosam (25 June 1650)</i>	SAB, 2 vl, 4 vla, org. Incom.
MS 31A	TRASCHI <i>Te Deum</i>	8v, org. Incom.
MS 100	VANNARELLI Francesco Antonio <i>Litania</i>	SSB, org
MS 101	VERDEROSA <i>Pastorale</i>	SATB, org
MS 102	VIGNOLA <i>Mass: Kyrie, Gloria</i>	SSATB, 2 vl, org
MS 104A	ZANETTI Bernardo <i>Alma</i>	A, vl. Score only (4p)

- | | | |
|---------|---|-------------------------------------|
| MS 104B | ZANETTI Bernardo
<i>Alma</i> | T, vl. Score only
(4p) |
| MS 103 | ZANETTI Bernardo
<i>Dixit a 5 voci con ripieni e stromenti</i> | SSATB, 2 vl, 2 tr,
vla, cb, org. |
| MS 105 | ZANETTI Bernardo
<i>Nimis honorati sunt</i> (1710). Grad. | SA, org |
| MS 106 | ZANETTI Bernardo
<i>Si quaeris miracula</i> | SATB, 2 vl, org |

b) Secular Music

- | | | |
|--------|---|-------------|
| MS 157 | ANONYMOUS
<i>Chi mi soccorre ola', chi mi difende</i>
Gioco a Trisette cò Filli | A, 2 vl, Bc |
| MS 176 | ANONYMOUS
<i>Non t'amo più.</i> Aria napoletana | ATB, Bc |
| MS 179 | ANONYMOUS
<i>Oh giorni miei ridenti.</i> Madrigale | ATB, Bc |
| MS 190 | ANONYMOUS
<i>Sassosa rupe.</i> Sonetto | SATB, Bc |
| MS 23 | CAPRIOLI (CAPROLI) Carlo (del violino)
<i>Correte amanti.</i> Madrigale | SAT, Bc |
| MS 25 | DRAGO (DROGHO) Antonino
<i>Allegrezza pastori.</i> Nenia pastorale | SATB, org |
| MS 24 | DRAGO Antonino
<i>Villanella in pastorale</i> | ATB, org |
| MS 66 | FIAMENGO Francesco
<i>Poscia ch'el re crudel</i>
Dialogo a quattro voci di Sofronia et Olindo del Tasso | SATB, Bc |

ITALIAN MS COMPOSITIONS

MS	26	FIORAVANTI Valentino <i>L'Isola disabitata</i>	2 vl, 2 ob, cor 1, cb. Other parts and score missing Sinfonia (D) con violini, oboe, corni da caccia e violetta obbligata
MS	53	MUSCARI Filippo <i>Le rose ch'hai nel seno. Madrigale</i>	TB, cemb.
MS	54	MUSCARI Filippo <i>Occhi stativi attenti. Canzona</i>	ATB, cemb.
MS	52	MUSCARI Filippo <i>Sdegnar nol posso no. Aria</i>	ATB, cemb.
MS	67	TINAGLIA <i>Sempre a te parla la morte</i>	S, Bc
MS	90	TOZZI Vincenzo <i>Chi vide il mio bene. Aria</i>	SS, cemb.
MS	99	TOZZI Vincenzo <i>Dimmi bella hor dì che fai</i>	ATB, cemb.
MS	83	TOZZI Vincenzo <i>Due begl'occhi guerrieri. Aria</i>	ATB, cemb.
MS	81	TOZZI Vincenzo <i>Nè per pianti e sospiri. Aria</i>	ATB, cemb.
MS	97	TOZZI Vincenzo <i>Occhi voi foste a me. Madrigale</i>	SSATB, cemb.
MS	88	TOZZI Vincenzo <i>O martirio d'amor. Aria</i>	S, org
MS	89	TOZZI Vincenzo <i>Rimembranza di morte. Aria</i>	ATB, Bc
MS	96	TOZZI Vincenzo <i>Scompagnato sospiro. Madrigale</i>	SSATB, cemb.
MS	98	TOZZI Vincenzo <i>Sommergetevi in pianto. Madrigale</i>	SSATB, cemb.

MALTESE MANUSCRIPT COMPOSITIONS

AZOPARDI Francesco

Secular Compositions

- | | | |
|---|---|------|
| MS 335 | <i>Overtura</i> (D)
Con Organo obligato, Violini e Stromenti di Fiato.
(Allegro), Largo, Allegro, Allegro
2 vl, 2 ob, 2 cor, cb, org. Score (40 p) | 1782 |
| MS 335 is somewhat damaged but a later copy is to be found in MS 336. | | |
| MS 337 | <i>Sinfonia</i> (C)
Allegro
2 vl, 2 ob, 2 cor, vlta, fag, cb. Score (42 p) | 1797 |
| MS 338 | <i>Sinfonia con oboe obligato</i> (D)
Allegro
2 vl, ob obl, ob 2, 2 cor, vlc, cb, org. Score (28 p) | 1799 |

N.B. P. Pullicino in his *Notizia Biografica* and in a Ms note preserved in the Cathedral Archives (*Miscellanea*, Ms 255 ff. 42-43), mentions the following compositions by Azopardi as being then in possession of his family and particularly noteworthy:

Nell'istante sfortunato	aria	1772
Malta felice		
	cantata per l'innalzamento	
	di De Rohan al Magistero	1775
Per pietà	aria	1777
Tu vuoi ch'io viva	duetto	1778
Ardi per me fedele	aria	"
Conservati fedele	aria	"
Vo solcando un mar crudele	aria	"
Ah! che nel dirti addio	aria	1780
Pieta' Pieta' Signore	quartetto	1781
Siam fanciulle vergognose	terzetto	"

MALTESE MS COMPOSITIONS

Al caro ben che adoro	aria	"
Se il labbro amor ti giura	aria	1782
Tremo fra' dubbj miei	aria	"
Parto ma sempre fido	duetto	1784
Ne' giorni tuoi felici	duetto	1784
La magica lanterna	per Carnevale	1791
Sinfonia		1796

Sacred Compositions

MASSES

- MS 339 *Kyrie, Gloria* (F) 1768
SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (131 p)
- MS 369 *Kyrie, Gloria* (G) 1770
SATB, 2 vl, 2 ob, 2 cor. Score (66 p)
- MS 340 *Kyrie, Gloria* (G) 1772
SATB, strings, vlta, 2 ob, 2 cor, org. Score (138 p)
- MS 341 *Messa a 8 voci con Strumenti da Fiato e 4 Violini obligati*
(*Kyrie, Gloria*) (G) 1775
8v: 2 (SATB), 4 vl, 4 cor, 2 ob, 2 tr, fag, cb, 2 org. Score
(188 p)
- Ms 342 *Kyrie e Gloria ad 8 voci con Violini e Strumenti di Fiato e*
- MS 692 *Fagotto obligati* (F) 23.1.1776
- MS 693 8v: 2 (SATB), 1: strings, 2 ob, 2 tr, fag, org; II: strings, 2 ob,
2 cor, org. Score (182 p)
Ms 692 and Ms 693 contain solo parts of 'Quoniam' and 'Qui sedes'
from Gloria.
- MS 343 *Kyrie, Gloria* (F) 1777
SATB, strings, 2 ob, 2 cor, fag, org. Score (206 p)
- MS 344 *Credo in pastorale* (F) 1778
SATB, 2 vl, 2 flautini, 2 cor, org. Score (48 p)
- MS 345 *Kyrie, Gloria* (F) 1779
SSB, strings, 2 ob, 2 cor, org. Score (148 p)

MS 346	<i>Credo</i> (D) SATB, 2 vl, 2 ob, 2 cor, cb. Score (40 p)	1780
MS 347	<i>Messa Breve Prima</i> (G) <i>Messa Breve Seconda</i> (D min.) <i>Messa Breve Terza</i> (G) (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) SATB, org. Score (143 p) dated 1786.	1780 " "
MS 349	<i>Credo</i> (F) SATB, 2 vl, 2 ob, 2 cor, org. Parts missing. Score (36 p)	1780
MS 349A	<i>Credo</i> (C) SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	s.d.
MS 348	<i>Kyrie, Gloria</i> (G) SATB, 2 vl, 2 cor, fag, org. Score (144 p)	1782
MS 350	<i>Kyrie, Gloria</i> (C) SATB, 2 vl, 2 ob, 2 tr, vlc, org. Parts missing: 2 cor, fag. Score (168 p)	1785
MS 351	<i>Messa Pastorale (Kyrie, Gloria)</i> (F) SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (102 p)	18.10.1786
MS 352	<i>Kyrie, Gloria</i> (F) SATB, strings, 2 ob, 2 cor, org. Score (244 p)	1787
MS 353	<i>Kyrie, Gloria</i> (D) SATB, strings, 2 ob, 2 tr, fag, org. Score (310 p)	1790
MS 354	<i>Kyrie, Gloria</i> (F) SATB, 2 vl, 2 ob, fag, cb, org. Score (304 p)	1791
MS 355	<i>Messa de morti</i> (F min.) SATB, strings, vlta, 2 traversieri, 2 cor, fag, org. Score (270 p)	1792
MS 356	<i>Messa de Requiem</i> (G min.) SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (158 p)	1792
MS 698	<i>Qui Mariam</i> (from <i>Dies Irae</i>) (B flat) S, strings, ob, 2 cor, vlta, org. Score (12 p)	1792
MS 357	<i>Kyrie, Gloria</i> (G) SATB, strings, 2 ob, 2 cor, fag. org. (294 p). New version of the 1770 Mass.	1792

MALTESE MS COMPOSITIONS

MS 358	<i>Kyrie, Gloria</i> (B flat) SATB, strings, 2 ob, 2 cor, org. Score (380 p)	1794
MS 359	<i>Kyrie, Gloria</i> (F) SATB, strings, 2 ob, 2 cor, cl, fag, org. Score (400 p)	1795
MS 360	<i>Kyrie, Gloria</i> (D) SATB, strings, vlta, 2 ob, 2 tr, org. Score (340 p)	1796
MS 361	<i>Messa a due cori obligati</i> (Kyrie, Gloria) (F) 8v: 2 (SATB), 4 vl, vlc, cb, 2 ob, 2 cor, 2 cl, 2 tr, org. Score (174 p)	1798
MS 362	<i>Credo solenne</i> (B flat) SATB, strings, 2 ob, 2 cor, fag, org. Score (68 p)	1800
MS 363	<i>Messa a 3, oppure a due voci</i> [Kyrie, Gloria] (F) SSB, 2 vl, 2 ob, 2 cor, cb. Score (62 p)	1803
MS 364	<i>Credo solenne</i> (G) SATB, strings, 2 ob, 2 cor, org. Score (100 p)	1804
MS 364A	<i>Sanctus</i> (B flat) SATB, 2 vl, cl, 2 cor, cb, org. Score (42 p)	1804
MS 365	<i>Kyrie, Gloria</i> (D) SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (184 p)	1805
MS 366	<i>Kyrie, Gloria</i> (D) SATB, strings, 2 ob, 2 cor, org. Score (232 p)	1806
MS 367	<i>Credo</i> (D) SATB, 2 vl, 2 ob, 2 cor, cb. Score missing.	s.d.
MS 368	<i>Messa Prima</i> (G) <i>Messa Seconda</i> (C) <i>Messa Terza</i> (C) (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) SATB, org. Score (154 p)	s.d. s.d. s.d.
MS 686	<i>Credo</i> (F) SATB, strings, 2 ob, 2 cor, org. Score missing.	s.d.

N.B. Pullicino's *Notizia Biografica* mentions a *Messa pastorale* dated 1788, a *Credo* (1798) and a *Sanctus* (1803).

INTROITS

- MS 370 *Nunc scio vere*. St. Peter and St. Paul 1785
SATB, org, cb. Score (8 p)
- MS 371 *Terribilis est*. Dedication of a Church 1787
SATB, org. Score missing.

GRADUALS

- MS 372 *Vidimus stellam*. Epiphany 1787
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)
- MS 373 *Benedicta et Venerabilis es*. Immaculate Conception 1787
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (28 p)
- MS 374 *Tecum principium*. Christmas Night 1787
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)
- MS 375 *Viderunt omnes fines terrae*. Christmas Day 1787
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)
- MS 379 *Locus iste*. Consecration of a church 1787
SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (24 p)
- MS 380 *Timete Dominum*. All Saints' Day 1787
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (26 p)
- MS 376 *Ascendit Deus*. Ascension 1788
SATB, strings, 2 ob, 2 cor, org. Score (28 p)
- MS 381 *Propter veritatem*. Assumption 1788
SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (30 p)
- MS 382 *Qui operatus est* 1788
MS 388 Conversion and Commemoration of St. Paul
SATB, strings, 2 ob, 2 cor, fag, org. Score (28 p).
MS 388 contains first draft and voice parts.
- MS 383 *Constitues eos*. St. Peter and St. Paul 1788
SATB, strings, 2 ob, 2 tr, org. Score (32 p)
- MS 377 *Sederunt Principes*. St. Stephen 1789
SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (26 p)
- MS 643 *Gaudent in coelis*. All Saints' Day 1795
SATB, 2 vl, 2 ob, 2 cor, org. Score only (32 p)

MALTESE MS COMPOSITIONS

MS 384	<i>Justus ut palma florebit.</i> Common of a Confessor SATB, strings, 2 ob, 2 cor, org. Score (32 p)	1801
MS 385	<i>Priusquam Te formarem.</i> St. John the Baptist SATB, strings, 2 ob, (cl), 2 cor, org. Score (34 p)	1805
MS 386	<i>Sacerdotes eius induam salutari</i> Anniversary of a bishop's election SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (30 p)	1808
MS 387	<i>Constitues eos.</i> St. Peter and St. Paul SATB, strings, 2 ob, 2 cor, cl, org. Score (38 p)	s.d.
MS 378	<i>Benedicta et Venerabilis es.</i> Immaculate Conception SATB, org. Score missing.	s.d.

GRADUALS and OFFERTORIES

MS 687	Christmas Novena — Grad. <i>Tollite portas</i> Off. <i>Ave Maria</i> SATB, 2 vl, ob, traversiere, 2 cor, cb, org. Score (8 p)	1789
MS 389	St. Anne — Grad. <i>Dilexisti justitiam</i> Off. <i>Filiae regum</i> SATB, org. Score (16 p)	1804
MS 390	St. Fabian and St. Sebastian — Grad. <i>Gloriosus Deus</i> Off. <i>Laetamini in Domino</i> SATB, org. Score (14 p)	1807
MS 391	St. Agatha — Grad. <i>Adiuvabit eam</i> Off. <i>Afferentur regi</i> SATB, org, cb. Score (16 p)	1808

OFFERTORIES

MS 406	<i>Beata es Virgo.</i> Immaculate Conception SATB, 2 vl, 2 ob, 2 tr, fag, org, cb. Score (30 p)	1787
MS 412	<i>Justorum animae.</i> All Saints' Day S, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1787
MS 413	<i>Domine Deus in simplicitate.</i> Dedication SATB, 2 vl, ob solo, 2 ob, 2 cor, fag, cb, org. Score (26 p)	1787

MALTESE MS COMPOSITIONS

MS 398	<i>Terra tremuit et quievit.</i> Easter SATB, 2 v, 2 ob, 2 cor, cb, org. Score (24 p)	1788
MS 399	<i>Angelus Domini.</i> Day after Easter S, 2 vl, 2 ob, 2 cor, cb, org. Score (28 p)	1788
MS 400	<i>Ascendit Deus in jubilatione.</i> Ascension S, 2 vl, 2 ob, 2 tr, cb, org. Score (26 p)	1788
MS 401	<i>Sacerdotes Domini.</i> Corpus Christi S, 2 vl, 2 cor, 2 ob, org. Score (32 p)	1788
MS 402	<i>Confirma hoc Deus.</i> Pentecost SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (26 p)	1788
MS 403	<i>Intonuit de coelo Dominus.</i> Monday after Pentecost SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1788
MS 407	<i>Laetentur coeli.</i> Christmas Night SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (28 p)	1788
MS 408	<i>Tui sunt coeli et tua est terra.</i> Christmas Day SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (38 p)	1788
MS 414	<i>Assumpta est Maria.</i> Assumption S, 2 vl, org, cb. Score (16 p)	1788
MS 415	<i>Mihi autem nimis</i> Conversion and Commemoration of St. Paul S, strings, vlta, 2 ob, 2 cor, org. Score (40 p)	1788
MS 404	<i>Reges Tharsis et insulae.</i> Epiphany SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (26 p)	1789
MS 409	<i>Elegerunt Apostoli Stephanum.</i> St. Stephen S, 2 vl, ob, cb, org. Score (16 p)	1789
MS 410	<i>Ave Maria.</i> Christmas Novena SATB, 2 vl, traversiero, 2 cor, cb, org. Score (16 p). Voice parts missing.	1789
MS 405	<i>Sacerdotes Domini.</i> Corpus Christi SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	1791
MS 411	<i>Beata es Virgo Maria.</i> Immaculate Conception S, strings, 2 ob, 2 cor, org. Score (40 p)	1791

MALTESE MS COMPOSITIONS

MS 416	<i>Constitues eos.</i> St. Peter and St. Paul S, strings, ob solo, 2 cor, fag, org. Score (44 p)	1793
MS 417	<i>Constitues eos.</i> St. Peter and St. Paul S, strings, 2 ob, 2 cor, fag, org. Score (40 p)	1793
MS 418	<i>Mihi autem nimis</i> Conversion and Commemoration of St. Paul SATB, strings, 2 ob, 2 cor, org. Score (46 p)	1801
MS 419	<i>Justus ut palma florebit</i> Nativity of St. John the Baptist S, strings, ob, cl, 2 cor, org. Score (36 p)	1801
MS 420	<i>Veritas mea.</i> Confessor S, 2 vl, 2 ob, 2 cl, 2 cor, cb, org. Score (40 p)	1801
MS 421	<i>In virtute tua Domine.</i> Decollation of the Baptist S, 2 vl, ob, cl, 2 cor, cb, org. Score (30 p)	1805

SEQUENCES

MS 393	<i>Veni Sancte Spiritus.</i> Pentecost SATB, strings, 2 ob, 2 cor, org. Score (24 p)	1782
MS 394	<i>Victimae Paschali.</i> Easter SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1786
MS 395	<i>Laeta quies Magni Ducis.</i> St. Benedict SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)	1788
MS 396	<i>Lauda Sion.</i> Corpus Christi SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (104 p)	1793
MS 397	<i>Veni Sancte Spiritus.</i> Pentecost SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (37 p)	1798

VESPERS

Introductory Verse

MS 422	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 cor, fag, cb, org. Score (16 p)	1772
MS 423	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, strings, 2 ob, 2 cor, org. Score (16 p)	1778

MS 424	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)	1782
MS 425	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 cor, org. Score (14 p)	1785
MS 426	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (16 p)	1786
MS 427	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, strings, 2 ob, 2 tr, fag, org. Score (28 p)	1789
MS 428	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, strings, 2 ob, 2 cor, org. Score (24 p)	1791
MS 429	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 tr, 2 ob, fag. Score (20 p)	1793
MS 430	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (24 p)	1800
MS 431	<i>Gloria Patri</i> S, strings, 2 traversi, 2 cor, org. Score missing.	1772
MS 432	<i>Gloria Patri con eco</i> S, strings, ob, 2 cor, fag, org. Score (28 p)	1783
MS 433	<i>Gloria Patri a solo con ripieni</i> T solo, SAB, strings, 2 traversieri, 2 cor, fag, org. Score (24 p)	1789
MS 434	<i>Gloria Patri</i> SATB, strings, ob, traversiero, cor, org. Score missing.	1789
Psalms		
MS 435	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score (75 p)	1772
MS 436	<i>Dixit</i> SATB, strings, 2 ob, 2 tr, fag, org. Score (139 p)	1776
MS 437	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score missing.	1777
MS 438	<i>Dixit</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (106 p)	1780

MALTESE MS COMPOSITIONS

MS 439	<i>Dixit</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1780
MS 440	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score missing.	1784
MS 441	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (50 p)	1787
MS 442	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (50 p)	1788
MS 443	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score (170 p)	1789
MS 444	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (200 p)	1790
MS 445	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 tr, org. Score (210 p)	1792
MS 446	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 tr, fag, org. Score (232 p)	1794
MS 447	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 tr, org. Score (68 p)	1800
MS 448	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (134 p)	1805
MS 449	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, tr, cb, org. Score missing.	s.d.
MS 450	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	s.d.
MS 451	<i>Confitebor</i> S, strings, 2 ob, 2 cor, fag, org. Score (58 p)	1776
MS 452	<i>Confitebor</i> SS, strings, fag, org. Score (42 p)	1778
MS 453	<i>Confitebor</i> SATB, 2 vl, 2 ob, cb. Score (36 p)	1780
MS 454	<i>Confitebor</i> S, strings, 2 ob, 2 tr, fag, org. Score (84 p)	1780

MALTESE MS COMPOSITIONS

MS 455	<i>Confitebor</i> S, strings, 2 ob, 2 tr, fag, org. Score (70 p)	1783
MS 456	<i>Confitebor</i> SS, strings, fag, org. Score (40 p)	1786
MS 457	<i>Confitebor a solo con ripieni</i> S solo, ATB, strings, 2 ob, 2 cor, org. Score (36 p)	1787
MS 458	<i>Confitebor a solo con ripieni</i>	1791
MS 459	S solo, ATB, strings, 2 ob, 2 cor, traversiero, fag, org. Score (84 p) MS 458 contains first draft and parts.	
MS 460	<i>Confitebor a solo con ripieni</i>	1793
MS 461	S solo, ATB, strings, 2 ob, 2 cor, fag, org. Score (72 p) MS 461 contains first draft and parts. N.B. Pullicino's <i>Notizia Biografica</i> mentions a <i>Confitebor</i> dated 1800.	
MS 462	<i>Credidi</i> SATB, strings, org. Score (32 p)	1770
MS 463	<i>Credidi</i> SATB. Only first draft available in Score (24 p) with voice parts and Bc (org); vl 1 also available.	1786
MS 464	<i>Laudate pueri</i> S, 2 vl, 2 ob, 2 cor, vlta, cb, org. Score (72 p)	1775
MS 465	<i>Laudate pueri</i> S, 2 vl, 2 traversieri, 2 cor, cb, org. Score (40 p)	1776
MS 466	<i>Laudate pueri</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (18 p)	1780
MS 467	<i>Laudate pueri</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score missing.	1780/81
MS 468	<i>Laudate pueri</i> S, 2 vl, 2 ob, 2 cor, fag, vlc, org. Score (54 p)	1781
MS 469	<i>Laudate pueri</i> S, 2 vl, ob, 2 cor, fag, vlc, org. Score (68 p)	1783

MALTESE MS COMPOSITIONS

MS 470	<i>Laudate pueri con Ripieni a Flotta</i> T solo, SATB, strings, 2 ob, 2 cor, fag, org. Score (52 p)	1786
MS 471	<i>Laudate pueri a Solo con Ripieni</i> S solo, ATB, 2 vl, 2 ob, 2 tr, cb, org. Score (24 p)	1787
MS 472	<i>Laudate pueri a solo con ripieni</i> S solo, ATB, strings, 2 ob, 2 cor, fag, org. Score (149 p)	1789
MS 473	<i>Laudate pueri a solo con ripieni</i> S solo, ATB, 2 vl, 2 ob, 2 tr, fag, cb, org. Score (152 p)	1793
MS 474	<i>Laudate pueri a solo con ripieni</i> S solo, ATB, strings, 2 ob, 2 cor, org. Score (106 p)	1796
MS 475	<i>Laudate pueri</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (42 p)	1800
MS 476	<i>Nisi Dominus</i> SATB, strings, 2 ob, 2 tr, org. Score missing.	1777
MS 477	<i>Nisi Dominus</i> SA, 2 vl, cb, org. Score (18 p)	1780
MS 478	<i>Nisi Dominus</i> SATB, 2 vl, ob 1, fag, vlc, org. Score missing.	1781
MS 479	<i>Nisi Dominus</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (20 p)	1791
MS 480	<i>Nisi Dominus</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (20 p)	1800
MS 481	<i>Nisi Dominus</i> SA, strings. Score (24 p)	s.d.
MS 482	<i>Domine probasti</i> SATB, 2 vl, 2 ob, 2 tr. fag, cb, org. Score (76 p)	1772
MS 483	<i>Domine probasti me</i> SATB, 2 vl, 2 ob, 2 cor. Score (70 p)	1800
MS 485	<i>Beatus vir</i> SATB, strings, 2 ob, 2 cor, fag, org. Score (28 p)	1775
MS 486	<i>Beatus vir a Basso solo con ripieni</i> B solo, SAT, 2 vl, 2 ob, 2 cor, fag, org. Score (48 p)	1778

MALTESE MS COMPOSITIONS

MS 487	<i>Beatus vir a solo</i> S solo, strings, 2 ob, 2 cor, fag, org. Score (86 p) Also for SATB and instruments as above: verses <i>Beatus vir, Gloria et divitiae</i> . Score (22p)	1783
MS 488	<i>Beatus vir a solo con duettini</i> B solo, SAT, 2 vl, 2 ob, cb, org. Score (30 p)	1787
MS 489	<i>Beatus vir a solo con ripieni</i> B solo, SAT, strings, 2 ob, 2 cor, fag, org. Score (44 p)	1793
MS 490	<i>Beatus vir</i> SATB, 2 vl, ob 1, 2 cor, fag, vlc. Score missing.	s.d.
MS 491	<i>Laetatus sum</i> SATB, 2 vl, cb, org. Score (32 p)	1776
MS 492	<i>Laetatus sum</i> SATB, 2 vl, ob 1, fag. Score missing.	1781
MS 493	<i>Laetatus sum</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	1787
MS 494	<i>Laetatus sum</i> SATB. Score (26 p)	1800
MS 495	<i>Lauda Jerusalem</i> SATB, strings, 2 ob, 2 cor, fag, org. Score (32 p)	1772
MS 496	<i>Lauda Jerusalem</i> S solo, 2 vl, 2 mandole, traversiero, fag, cb, org. Score (48 p)	1781
MS 487	<i>Lauda Jerusalem</i> SATB, 2 vl, 2 ob, 2 tr, cb, org. Score missing.	1781
MS 498	<i>Lauda Jerusalem a Solo con ripieni</i> S solo, ATB, 2 vl, 2 ob, 2 cor, cb, org. Score (50 p)	1791
MS 499	<i>Lauda Jerusalem</i> SATB, 2 vl, 2 ob, 2 cor, vlc; Score (22 p)	1800
MS 500	<i>Laudate Dominum</i> SATB, strings, 2 ob, 2 cor, org. Score (24 p)	1777
MS 501	<i>Laudate Dominum</i> SATB, 2 vl, 2 ob, 2 cor, fag, org. Score (20 p)	1778
MS 502	<i>Laudate Dominum</i> SATB, 2 vl, ob. Score and other parts missing.	s.d.

MALTESE MS COMPOSITIONS

MS 503	<i>In exitu Israel</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (48 p)	1773
MS 504	<i>In exitu</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	1781
MS 505	<i>In convertendo</i> SATB, strings, 2 ob, 2 cor. Score (20 p)	1786
MS 506	<i>In convertendo</i> SATB, strings, 2 ob, 2 cor, org. Score (24 p)	1801
MS 507	<i>Beati omnes</i> S solo, 2 vl, 2 mandole/vl pizzicato, 2 ob, 2 cor, fag, cb, org. Score (44 p)	1776
MS 507A	<i>Beati omnes</i> SATB, 2 vl, ob l, org. Score (20 p)	1800
MS 508	<i>Memento</i> STB, 2 vl, 2 ob, vlc, org. Score (20 p)	1773
MS 509	<i>De Profundis</i> S solo, 2 vl, 2 traversieri, 2 cor, cb, org. Score (48 p)	1781
MS 510	Salmi: <div style="display: flex; justify-content: space-between;"> <div> <i>Domine</i> <i>Dixit 1°</i> <i>Dixit 2°</i> <i>Dixit 3°</i> </div> <div> <i>Credidi 1°</i> <i>Credidi 2°</i> <i>Credidi 3°</i> <i>Beatus vir</i> </div> </div> <div style="text-align: center; margin-top: 10px;"> <i>Laudate Dominum</i> <i>Magnificat 1°</i> copy of MS 516 <i>Magnificat 2°</i> " MS 515 <i>Magnificat 3°</i> </div> SATB, org. Score (172 p)	1786
MS 511	Salmi: <div style="display: flex; justify-content: space-between;"> <div> <i>Domine</i> <i>Dixit breve</i> <i>Confitebor</i> <i>Beatus vir</i> <i>Laudate pueri</i> </div> <div> <i>Laudate Dominum</i> <i>In exitu</i> <i>Laetatus</i> <i>Laetatus</i> <i>Nisi Dominus</i> </div> </div> <div style="text-align: center; margin-top: 10px;"> <i>Magnificat</i> </div> SATB, org. Score (155 p)	1780

MALTESE MS COMPOSITIONS

MS 512	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, fag, cb, org. Score (48 p)	1772
MS 513	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (44 p)	1781
MS 514	<i>Magnificat</i> SATB, strings, 2 ob, 2 cor, fag, org. Score (60 p)	1781
MS 515	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, cb. Score (48 p)	1784
MS 516	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, cb. Score (54 p)	1786
MS 517	<i>Magnificat</i> SATB, strings, 2 ob, 2 cor, org. Score (82 p)	1800
MS 576	<i>Miserere</i> SATB, vl 1, 2 vlta, cb, org. Score for voices and org (18 p)	1782
MS 573	<i>Miserere</i> SATB, org. Score (36 p)	1790
MS 574	<i>Miserere con Violette</i> SATB, 2 vlta, cb, org. Score (120 p) New version of the 1782 <i>Miserere</i> .	1793
MS 575	<i>Miserere</i> SATB, strings, 2 vlta, org. Score (40 p)	1801
MS 577	<i>Miserere</i> SATB, vlc. Score missing.	s.d.
MS 550	[Vespers of Holy Saturday] <i>Alleluia</i> <i>Confitemini</i> <i>Laudate Dominum</i> SATB, 2 vl, org. Score (32 p)	s.d.

N.B. Pullicino's *Notizia Biografica* mentions a *Miserere* dated 1781

HYMNS

MS 529	<i>Ave Maris Stella</i> . Blessed Virgin SATB, 2 vl, 2 ob, 2 tr, fag, cb, org. Score (42 p)	1772
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MALTESE MS COMPOSITIONS

- MS 520 *Decora lux.* St Peter and St Paul 1772
S, 2 vl, 2 ob, 2 cor, org. Score (36 p)
- MS 532 *Salutis Humanae Sator.* Ascension 1773
SATB, strings, 2 ob, 2 cor, org. Score (20 p)
- MS 518 *Egregie Doctor.* St Paul 1776
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)
- MS 535 *Veni Creator Spiritus.* Pentecost 1776
SSATB, strings, 2 ob, 2 cor, fag, org. Score (24 p)
- MS 530 *Ave Maris Stella.* Blessed Virgin 1779
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)
- MS 526 *Te splendor et virtus Patris.* St. Michael 1782
SATB adapted from MS 527. Score with voice parts (8 p)
- MS 527 *Coelestis Urbs Jerusalem.* Dedication 1782
SATB, strings, 2 ob, 2 cor, fag, org. Score (20 p)
- MS 528 *Iste confessor.* Common of a Confessor 1782
SATB adapted from MS 527. Score with voice parts (8 p)
- MS 536 *Veni Creator Spiritus.* Pentecost 1782
MS 537 SATB; Score only (20 p) (2 vl, 2 traversieri, 2 cor, Bc).
MS 537 is a XIX cent. copy of 536: strings, 2 ob, 2 cor. Score (32 p)
- MS 519 *Decora lux.* St. Peter and St. Paul 1785
SATB, strings, 2 ob, 2 cor, org. Score (24 p)
- MS 521 *Te Joseph celebrent.* St. Joseph 1787
MS 523 *Ut queant laxis.* St. John the Baptist
MS 521: SATB, strings, 2 ob, 2 tr, org. Score (16 p)
MS 523: SATB, vl 1, vlc. Score missing.
Same music for both hymns.
- MS 543 *Deus tuorum militum.* Common of a martyr 1787
SATB, 2 vl, 2 ob, 2 tr, cb. Score missing.
Same music for:
Jesu Redemptor omnium.
- MS 542 *Invicte Martir Unicum.* Common of a martyr 1787
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)

Same music for:

Jesu dulcis memoria

Placare Christe

Crudelis Herodes

MS 524	<i>Laudibus cives</i> . St. Benedict SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)	1787
MS 525	<i>Laudibus cives</i> . St. Benedict SATB, strings, 2 ob, 2 tr, org. Score (32 p) New version of MS 524	1790
MS 538	<i>Veni Creator Spiritus</i> . Pentecost SATB, vla, vlc, fag, cb. Score (36 p). New version of MS 536	1790
MS 555	<i>Vexilla Regis</i> . Passiontide SATB, 2 vl, cb, org. Score (22 p)	1792
MS 533	<i>Salutis humanae sator</i> . Ascension SATB, 2 vl, cb, org. Score (14 p)	1795
MS 544	<i>Gloria, Laus et Honor</i> . Palm Sunday SATB, org. Score (12 p)	1795
MS 531	<i>Ave Maris Stella</i> . Blessed Virgin SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (40 p)	1801
MS 540	<i>Pange Lingua</i> . Corpus Christi SSB, 2 vl, 2 ob, cb, org. Score (32 p)	1803
MS 539	<i>Veni Creator Spiritus</i> . Pentecost SSATB, 2 vlta, fag, vlc, cb, org. Score (32 p)	1806
MS 522	<i>Ut queant laxis</i> . St. John the Baptist SATB, 2 vl, cb, org. Score missing.	s.d.
MS 541	<i>Pange Lingua</i> . Corpus Christi SATB, strings, 2 ob, 2 cor, fag, org. Score (36 p)	s.d.
MS 556	<i>Te Deum</i> SATB, 2 vl, 2 ob, 2 tr, fag, vlc, org. Score missing.	1775
MS 557	<i>Te Deum</i> SATB, 2 vl, 2 ob, 2 cor/tr, cb, org. Score (80 p)	1776
MS 558	<i>Te Deum</i> SATB, strings, 2 ob/cl, 2 cor, org. Score (96 p)	1798

MALTESE MS COMPOSITIONS

ANTIPHONS

MS 559	<i>Sancte Paule</i> SATB, strings, 2 ob, 2 cor, org. Score (12 p)	1780
MS 564	<i>Sacerdos et Pontifex fatto a flotta</i> SATB, strings, 2 ob, 2 cor, org. Score (20 p)	1780
MS 567	<i>O sacrum convivium</i> SATB, 2 vl, 2 cor, traversiere, cb. Score (16 p)	1782
MS 563	<i>Joseph filij (sic) David</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (16 p)	1784
MS 566	<i>Confirma.</i> For a Pastoral visit SSTB, 2 vl, 2 ob, 2 cor, org. Score (8p)	1784
MS 561	<i>Gloriosi Principes terrae</i> For the traditional procession to St. Paul "fuori le mura" SATB, 2 vl, org. Score (12 p)	1800
MS 560	<i>Vade Anania</i> S, strings, 2 ob, 2 cor, org. Score (18 p)	1807
MS 562	<i>Petrus Apostolus et Paulus Doctor</i> SATB, strings, 2 ob, 2 cor, org. Score (16 p)	1808
MS 565	<i>Sacerdos et Pontifex</i> SATB, 2 vl, 2 ob, 2 cor, org. Score (16 p)	1808

HOLY WEEK

Lamentations

MS 546	<i>Lamentationes Feriae V in Coena Domini</i> <i>Christus. Resp.</i> SATB, vl, 2 vlta, cb, org. Score (8 p)	1783 1789
MS 547	<i>Lamentationes Feriae VI in Parasceve</i> <i>Christus. Resp.</i> SATB, strings, 2 vlta, org. Score (12 p)	1783/84 1801
MS 549 MS 712	<i>Lamentationes per Sabato Sancto</i> <i>Christus factus est. Resp.</i> SATB, 2 vl, 2 vlta, cb. Score (8 p). MS 712 contains autograph copy of <i>Oratio Jeremiae Prophetiae</i> (B, org).	1783 s.d.

Responsories

- MS 551 Responsori del Mercoledì Santo 1782
In monte Oliveti *Unus ex discipulis*
Tristis est anima mea *Eram quasi Agnus*
Ecce vidimus eum *Una Hora*
Amicus meus *Seniores populi*
Judas Mercator
 SATB, 2 vl, cb. Score (54 p)
- MS 552 Responsori del Giovedì Santo 1783
Omnes amici mei *Animam meam*
Velum Templi *Tradiderunt me*
Vinea mea electa *Jesum tradidit*
Tamquam ad Latronem *Caligaverunt*
Tenebrae factae sunt
 SATB, 2 vl, 2 vlta, vlc. Score (52 p)
- MS 533 Responsori del Venerdì Santo 1785
Sicut Ovis *Ecce quomodo*
Jerusalem surge *Astiterunt Reges*
Plange quasi Virgo *Aestimatus sum*
Recessit Pastor noster *Sepulto Domino*
O vos omnes
 SATB, 2 vl, cb, org. Score (44 p)

Improperia

- MS 554 *Popule meus* 1794
 SATB, 2 vl, 2 vlta, vlc, org. Score (116 p)

RESPONSORIES

- MS 568 *Iam non dicam vos servos* 1781
 SATB, org. Score (12 p)
- MS 570 Responsori Defunctorum 1793
 I Nott: a) *Credo quod Redemptor*
 b) *Qui Lazarum*
 c) *Domine quando veneris*
 II Nott: a) *Memento mei Deus*
 b) *Heu mihi Domine*
 c) *Ne recorderis*

MALTESE MS COMPOSITIONS

III Nott: a) *Peccantem*b) *Domine secundum actum meum*c) *Libera*SATB, strings, 2 ob, 2 cor. Score I (62 p); Score II (52 p);
Score III (50 p)MS 571 *Quattro Responsori Defunctorum* 18001- *Subvenite*2- *Qui Lazarum* (copy of MS 570)3- *Domine quando veneris* (copy of MS 570)4- *Ne recorderis* (copy of MS 570)

SATB, 2 vl, vlta, 2 ob, 2 cor, fag, cb. Score missing.

MS 572 *Qui Lazarum* 1800SATB, 2 vl, 2 ob, cor 1, cb, org. Score missing. Copy of MS
570.MS 569 *Iam non dicam vos servos* 1806

SATB, 2 vla, vlc, cb, org. Score (34 p)

MOTETS

MS 689 *Virgo Prudentissima* 1778

SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (12 p)

MS 584 *Salve Regina* 1791

S, 2 vl, 2 traversieri, 2 cor, fag, cb, org. Score (34 p)

MS 578 *5 Motetti per San Gregorio* 1792/931- *O populi fideles* (1792)2- *Ad cantus* (1792)3- *Veni sponsa* (1792)4- *Jubilemus* (1793)5- *O Doctor optime* (1792)SATB, 2 vl, cb. Score 1 (24 p); Score 2 (16 p); Score 3 (12
p); Score 4 (16 p); Score 5 (16 p).MS 583 *Alma Redemptoris* 1794

SATB, strings, 2 ob, 2 cor, fag, org. Score (36 p)

MS 688 *Alma* 1797

S solo, STB rip, 2 vl, cb, org. Score missing.

MS 580 *Motetti per la processione del Corpus* 1800

1- *Ego sum panis vivus*
 2- *O quam suavis est Domine*
 SATB, 2 vl, org. Score (20 p)

MS 582 *Litanie* s.d.
 SSTB, 2 vl, ob l, org. Score (22 p)

BALZANO Domenico

MS 242 *Venite, venite. Motet* 15.12.1680
 SA, vla.

BALZANO Giuseppe

MS 240 *Vespers* s.d.
Domine ad adiuvandum
Dixit Dominus
Magnificat
 8v: ?, org. Incom.

MS 241 *Beatus vir. Motet* 1652
 TTB, org.
Dormi, dormi. Hymn 1652
 TT, org.

ZERAFA Benigno

MASSES

MS 243 *Messa a due Cori con Violini, Trombe di Caccia e Oboe (D)*
 (Kyrie, Gloria) 22.9.1743
 8v: 2 (SATB), strings, 2 tr di Caccia, 2 ob, org.
 Score (128 p)

MS 259 *Credo Breve a 4 (D)* 9.10.1743
 SATB, 2 vl, ob, 2 cor, org. Score (16 p) inserted in MS 245.

MS 244 *Messa de Morti (F min.)* 1744
 SATB, strings, 2 cor, org. Score missing.

MS 245 (*Credo*), *Kyrie, Gloria (C)* 28.9.1744
 SATB, 2 vl, ob, 2 cor, org. Score (80 p)
Credo corresponds to MS 259.

MALTESE MS COMPOSITIONS

- MS 246 *Kyrie, Gloria* (F) 1745
SATB, strings, 2 ob, 2 tr di Caccia, org. Score (120 p)
- MS 247 *Kyrie, Gloria* (D) 18.6.1745
SSATB, strings, 2 ob, 2 tr, org. Score (136 p)
- MS 248 *Messa in Pastorale* (A) 1746
(Kyrie, Gloria)
SATB, 2 vl, cb, 2 tr di caccia, org. Score (50 p)
- MS 249 *Kyrie, Gloria* (D) 25.6.1747
SSATB, strings, ob, 2 tr lunghe, org. Score (48 p)
- MS 250 *Kyrie, Gloria* (E flat) 28.6.1751
SATB, 2 vl, vlc, 2 fl, 2 tr di Caccia, org. Score (82 p)
- MS 251 *Messa a due Cori obbligati con violini e diversi altri stromenti anche obbligati* (F) 26.4.1752
(Kyrie, Gloria)
8v: 2 (SATB), 4 vl, 2 vlc, 2 vlta, 2 ob, 2 tr, 2 org.
Score (164 p)
- MS 260 *Credo* (G) 1753
SATB, 2 vl, 2 tr di Caccia, org, cb. Score missing.
- MS 252 *Messa breve a 4 con strumenti* (G) 12.9.1753
(Kyrie, Gloria)
SATB, 2 vl, cb, 2 cor, org. Score (32 p)
- MS 253 *Kyrie, Gloria* (G) 25.6.1756
8v: 2 (SATB), 4 vl, 2 vlta, vlc, 2 ob, 2 cor, 2 org.
Score (164 p)
- MS 261 *Credo* (F) 9.1.1758
SATB, strings, 2 ob, 2 cor, org. Score (24 p; first 4 pages missing)
- MS 254 *Kyrie, Gloria, Agnus Dei* (D) 21.6.1758
8v: 2 (SATB), 4 vl, 2 vlta, vlc, 2 ob, 2 tr, 2 org.
Score (194 p)
- MS 255 *Messa a tre voci con stromenti* (G) 1764
(Kyrie, Gloria)
SSB, 2 vl, cb, 2 ob, 2 cor, org. Score missing.

- MS 256 *Messa a cinque voci con strumenti non obbligati per la commemorazione di tutti i morti ed alcuni funerali solenni* (F min.) 29.11.1765
SSATB, 2 vl, cb, 2 tr, org. Score (96 p)
- MS 258 *Kyrie, Gloria* (D) 11.6.1772
SATB, 2 vl, 2 ob, 2 tr, org. Score only (146 p)
- MS 257 *Messe (5) a quattro voci senza strumenti* (F-G-A-D min.) 2.11.1779
SATB, org. Score (78 p)

INTROITS, GRADUALS and OFFERTORIES

- MS 262 *Graduali ed Offertori per le solennità dell'Anno*
MS 263 *Con stromenti in parte ed in parte senza.* 1754
MS 264
MS 265 Score (170 p) in MS 262.
Voices and Instruments in MS 263 as follows:

- 1 St. Mark:
Grad. *All. Confitebuntur* A, org
Off. *Confitebuntur* AT, org
- 2 Ascension:
Grad. *All. Ascendit Deus* A, org
Off. *Domine Deus* AT, org
- 3 Pentecost Sunday:
Off. *Confirma hoc Deus* A, 2 vl, cb, 2 tr di cac., org
- 4 Pentecost Monday:
Off: *Intonuit* A, 2 vl, cb, *2 tr di cac., org
- 5 Pentecost Tuesday:
Off. *Portas Coeli* A, 2 vl, cb, *2 tr di cac., org
- 6 Corpus Christi:
Off. *Sacerdotes Domini* A, 2 vl, cb, *2 tr di cac., org
- 7 St. Peter and St. Paul:
Grad. *Constitues eos* S, 2 vl, cb, 2 tr, org
Off. *Constitues eos*
- 8 Commemoration of St. Paul:
Grad. *Qui operatus est* T, 2 vl, cb, 2 tr di cac., org
Off. *Mihi autem nimis*

MALTESE MS COMPOSITIONS

- | | | | |
|----|--|--------------------------|-------------------------------------|
| 9 | St. Anne: | | |
| | Grad. | <i>Dilexisti</i> | STB, 2 vl, cb, *2 tr di cac., org |
| | Off. | <i>Filiae Regum</i> | STB, 2 vl, cb, org |
| 10 | Assumption: | | |
| | Grad. | <i>Propter veritatem</i> | SAB, 2 vl, cb, *2 tr lunghe, org |
| | Off. | <i>Assumpta est</i> | SAB, 2 vl, cb, org |
| 11 | Nativity of the Virgin,
Immaculate Conception, Betrothal: | | |
| | Grad. | <i>Benedicta</i> | SAB, 2 vl, cb, *2 tr lunghe,
org |
| | Off. | <i>Beata es</i> | SAB, 2 vl, cb, org |
| 12 | Dedication: | | |
| | Grad. | <i>Locus iste</i> | B, 2 vl, cb, *2 tr lunghe, org |
| | Off. | <i>Domine</i> | T, 2 vl, cb, *2 tr di cac., org |
| 13 | All Saints: | | |
| | Grad. | <i>Timete Dominum</i> | T, 2 vl, cb, *2 tr lunghe, org |
| | Off. | <i>Iustorum animae</i> | |
| 14 | Christmas — First Mass: | | |
| | Grad. | <i>Tecum principium</i> | B, 2 vl, cb, *2 tr di cac., org |
| | Off. | <i>Laetentur coeli</i> | T, 2 vl, cb, *2 tr lunghe, org |
| 15 | Christmas — Third Mass: | | |
| | Grad. | <i>Viderunt omnes</i> | S, 2 vl, cb, *2 tr di cac., org |
| | Off. | <i>Tui sunt coeli</i> | B, 2 vl, cb, *2 tr di cac., org |
| 16 | St. Stephen: | | |
| | Grad. | <i>Sederunt</i> | A, 2 vl, cb, *2 tr di cac., org |
| | Off. | <i>Elegerunt</i> | |
| 17 | St. John the Evangelist: | | |
| | Grad. | <i>Exiit sermo</i> | B, 2 vl, cb, *2 tr di cac., org |
| | Off. | <i>Iustus</i> | |

* Trombe di caccia and trombe lunghe missing in score and parts. Mentioned in org part.

MS 264 contains duplicate of no. 1: A, T, org.

MS 265 contains duplicate of nos. 8 and 9: 2 vl, cb/vlc, 2 cor/2 tr.

- MS 268 *Introito, Graduale ed Offertorio per la Domenica in Albis*
24.4.1756
— *Intr. Quasimodo*
— *Grad. Alleluja. In die resurrectionis*
— *Off. Angelus Domini*
SATB. org. Score (8 p)
- MS 266 *Introito "Benedicta sit" per la Messa votiva della SS. Trinità
in ringraziamento per la nascita del figlio del Re di Napoli*
16.2. 1775
SATB, org. Score (4 p)
- MS 267 *Introito "Charitas Dei" per la Messa di S. Francesco di Paola
in ringraziamento per la nascita del figlio del Re di Napoli*
13.5.1775
SSB, org. Score (4 p)

VESPERS

Introductory Verse

- MS 273 *Deus in adjutorium* 1744
SATB, strings, 2 ob, 2 cor, org. Score (24 p)
- MS 274 *Deus in adjutorium ...* 1744
SATB, strings, org. Score (12 p)
- MS 275 *Deus in adjutorium* 24.1.1756
SATB, strings, 2 ob, 2 tr, org. Score (4 p)

Psalms

- MS 277 *Dixit Dominus breve* 29.10.1755
Confitebor breve
SATB, 2 vl, 2 tr, cb, org. Score (14 p)
- MS 303 *Domine ad adiuvandum* 5.2.1764
Dixit Dominus
Laudate pueri
Magnificat
SSB, strings, 2 ob, 2 cor, org. Score (144 p)
- MS 280 *Beatus Vir* 3.12.1745
B solo, strings 2 ob, 2 cor, org. Score (40 p)

MALTESE MS COMPOSITIONS

MS 281	<i>Beatus Vir</i> breve SATB, strings, 2 tr, org. Score (24 p)	27.9.1753
MS 279	<i>Beatus Vir</i> SATB, 2 vl, cb, org. Score (12 p)	6.1.1754
MS 298	<i>Beatus vir a voce sola di Soprano con Violoncello e violini obbligati, e con stromenti di fiato senz'obbligo</i> S, 2 vl, vlc, org. Score (66 p)	24.9.1764
MS 299	<i>Beatus vir</i> B, 2 vl, vlc, org. Score (56 p)	8.1.1766
MS 278	<i>Confitebor</i> SATB, strings, org. Score (32 p)	10.10.1753
MS 297	<i>Confitebor a voce sola di Soprano con violoncello obbligato, violini e stromenti di fiato senz'obbligo</i> S, 2 vl, vlc, org. Score (60 p)	16.8.1765
MS 288	<i>Dixit Dominus a 2 chori con violini, Trombe di Caccia, e</i>	
MS 289	<i>2 oboe obbligati</i> 8v: 2 (SATB), strings, 2 ob, 2 tr, org. Score (74 p)	1.6.1743
MS 291	<i>Dixit Dominus</i> SSATB, strings, 2 ob, 2 tr, org. Score (88 p)	18.1.1745
MS 290	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (76 p)	29.6.1745
MS 292	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (64 p)	1751
MS 293	<i>Dixit Dominus</i> breve SATB, strings, 2 ob, 2 cor, org. Score (20 p)	24.9.1753
MS 294	<i>Dixit Dominus</i> breve SATB, 2 vl, 2 cor, cb, org. Score (16 p)	1754
MS 276	<i>Dixit Dominus</i> 8v: 2 (SATB), strings, 2 ob, 2 tr, 2 org. Score only (120 p)	22.6.1755
MS 295	<i>Dixit Dominus</i> 8v: 2 (SATB), 4 vl, vlc, 2 vlta, 2 ob, 2 cor, 2 org. Score (120 p)	10.6.1756

MALTESE MS COMPOSITIONS

MS 296	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (32 p)	30.12.1757
MS 306	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 tr, org. Score only (124 p)	1773
MS 286	<i>In exitu Israel</i> SATB, 2 vl, cb, org. Score (24 p)	1754
MS 282	<i>Laetatus sum</i> SATB, 2 vl, cb, org. Score (16 p)	28.1.1753
MS 283	<i>Laudate pueri</i> SATB, strings, 2 cor, org. Score (14 p)	29.9.1753
MS 301	<i>Laudate pueri</i> SATB, 2 vl, cb, org. Score missing.	1754
MS 304	<i>Laudate pueri a voce sola di Soprano, con Violini obbligati e stromenti di Fiato senz'obbligo, e con Violoncello obbligato</i> S, 2 vl, vlc, 2 ob, 2 tr, org. Score (88 p)	9.7.1764
MS 287	<i>Laudate pueri</i> S, strings. Score (26 p)	s.d.
MS 300	<i>Laudate Dominum</i> SATB, strings, org. Score missing.	1753
MS 284	<i>Laudate Dominum</i>	4.1.1754
MS 285	SATB, strings, org. Score (8 p)	
MS 313	<i>Miserere mei Deus</i> SATB, org. Score (12 p)	29.3.1754
MS 302	<i>Nisi Dominus</i> SATB, 2 vl, cb, org. Score missing.	1754
MS 305	<i>Nisi Dominus a voce sola, con violini, strumenti di fiato, e Mandolino obbligato</i> S, 2 vl, mandolino, org. Score (32 p)	4.9.1764
Canticle		
MS 307	<i>Magnificat</i> SSATB, strings, 2 tr, 2 cor, org. Score (28 p)	1744

MALTESE MS COMPOSITIONS

- MS 308 *Magnificat* 1753
SATB, strings, 2 cor, org. Score (60 p)
- MS 309 *Magnificat* 1754
MS 711 SATB, strings, 2 tr, org. Score in MS 711 (24 p)
- MS 310 *Magnificat*
SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (20 p) 1.1.1758

SEQUENCES

- MS 270 *Veni Sancte Spiritus. Pentecost* 1753
SATB, vl, cb, org. Score (8 p)
- MS 271 *Lauda Sion Salvatorem. Corpus Christi* 12.6.1753
SATB, 2 vl, cb, org. Score (42 p)
- MS 272 *Victimae Paschali laudes. Easter* 1754
SATB, 2 vl, cb, org. Score (8 p)

HOLY WEEK

- MS 311 *Responsori Settimana Santa* 24.3.1746
In montem Oliveti *Unus ex Discipulis*
Tristis est anima mea *Eram quasi Agnus*
Ecce vidimus eum *Una Hora*
Amicus meus *Seniores Populi*
Judas Mercator

Omnes amici mei *Animam meam*
Velum Templi *Tradiderunt me*
Vinea mea electa *Jesum tradidit*
Tamquam ad Latronem *Caligaverunt*
Tenebrae factae sunt

Sicut Ovis *Ecce quomodo*
Jerusalem surge *Astiterunt Reges*
Plange quasi Virgo *Aestimatus sum*
Recessit Pastor noster *Sepulto Domino*
O vos omnes
SATB, org. Score (136 p)
- MS 314 *Responsori Settimana Santa (text as above)* 1763
MS 315 8v: 2 (SATB), 2 org. Score (32 p) incom.

- MS 312 *Impropria per il Venerdì Santo* 26.4.1754
SATB, org. Score (32 p)

MOTETS

- MS 316 *Laeta surge dulcissima aurora* 1749
SATB, 2 vl, 2 tr, cb, org. Score missing
- MS 317 *Motetti a 2 voci per la Novena del Santissimo Natale* 1753
1. *Rorate coeli desuper*
2. *Super te Jerusalem*
3. *Ecce veniet Dominus*
4. *Ecce apparebit*
5. *Jerusalem gaude gaudio magno*
6. *Montes et colles humiliabuntur*
SA, org. Score (28 p)
- MS 318 *Ad sidera properate* 1753
SATB, strings, 2 tr, org. Score missing
- MS 318A *Motetti per la processione del Corpus Christi* 1753
1. *O quam suavis est Domine*
2. *Ego sum panis vivus*
SATB, org. Score missing.
- MS 319 *Motetti per la processione dell'Ascensione* 28.5.1753
1. *Ascendit Deus*
2. *O Rex gloriae*
Salutis humanae Sator. Hymn
SATB, vl, org. Score (12 p)
- MS 320 *Motetto in Pastorale:* 10.12.1757
Rorate coeli desuper
B, 2 vl, 2 cor, cb, org. Score (8 p)
- MS 321 *Felices animae. Motet* 29.12.1758
Felise carina. Aria
Omnes ergo viatores. Aria
S, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)
- MS 323 *Ad faustum, ad festum accurrite* 4.5.1759
SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (54 p)

MALTESE MS COMPOSITIONS

- MS 324 *Motetti* 11.3.1775
1. *Magnus Dominus et laudabilis*
 2. *Magnificentiam gloriae*
 3. *Et virtutem visibilium*
 4. *Memoriam abundantiae*
 5. *Miserator Dominus*
 6. *Suavis Dominus*

SATB, org. Score (76 p)

- MS 326 *Motetti per ogni tempo* 16.6.1781
1. *Fidelis Dominus*
 2. *Allevat Dominus*
 3. *Oculi omnium*
 4. *Aperis tu manum tuam*
 5. *Justus Dominus*
 6. *Prope est Dominus*

SATB, org. Score (64 p)

OTHER SACRED COMPOSITIONS

- MS 328 *Litania BVM* 1744
- SA, 2 vl, vla, org. Score missing.

- MS 269 *Te Deum laudamus*. Hymn 1746
- SATB, strings, 2 tr, org. Score (40 p)

- MS 322 *[For a New Bishop]* 1758
- Ant. *Sacerdos et Pontifex*
- Ant. *Sancte Paule*
- Intr. for Holy Trinity: *Benedicta sit*
- SATB, 2 vl, 2 tr, org. Score (16 p)

- MS 330 *Salve Regina* 17.6.1764
- SSB, org. Score (8 p)

- MS 325 *Posui adiutorium* 27.10.1776
- Responsorio per il Possesso del Gran Maestro de Rohan
- SATB, 2 vl, 2 ob, 2 tr, org. Score (16 p)

- MS 327 *Litanie BVM:* 1782
- I *Litania*
- II *Litania*
- III *Litania Pastorale*
- SATB, org. Score missing.

MS 329 *Alma Redemptoris Mater* s.d.
B, org

ZERAFA Vincenzo

MS 333 *Confitebuntur tibi Domine. Motet* 1767
SATB, org. Score missing.

MS 334 *Per singulos. Motet* 8.8.1767
SATB, org. Score missing.

MS 331 *Magnus Dominus et laudabilis nimis. Motet* 16.8.1767
SATB, org. Score missing.

MS 332 *Miserator et misericors Dominus a 4 voci con tutti stromenti*
senza obbligo. Motet 17.8.1767
SATB, org. Score missing.

ANONYMOUS COMPOSITIONS AND COLLECTIONS

MASSES

MS 120	<i>Messa</i>	8v: 2 (SATB), org
MS 121	<i>Messa</i>	8v: 2 (SATB), org
MS 122	<i>Messa breve</i>	8v: 2 (SATB), org
MS 123	<i>Messa Pastorale a 5 e 6 voci con Sinfonia</i>	SSA(T)TB, 2 vl, org
MS 124	<i>Missa a 4 con due Violini Concertata</i>	SATB, 2 vl, vla, org
MS 126	<i>Messa a 3 voci</i>	ATB, org. Incom.
MS 705	<i>Messa Organica</i>	SSB, cb, org. Score (14 p)
MS 125	<i>Kyrie, Gloria</i>	SSATB
MS 700	<i>Kyrie, Gloria</i>	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing
MS 127 MS 232	<i>Kyrie, Gloria, Credo</i>	?v: SAT rip. Incom.
MS 709	<i>Qui sedes Cum Sancto Spiritu</i> (from <i>Gloria</i>)	8v: 2 (SATB), 2 vl, Bc. Score only (21 p)

INTROITS

MS 639	<i>Cibavit eos. Corpus Christi</i>	SATB, org
MS 633	<i>Dominus dixit ad me. Christmas Night</i>	SATB, org
MS 615	<i>Ecce advenit. Epiphany</i>	SATB, org. Score (4 p)
MS 635	<i>Ecce advenit. Epiphany</i>	SATB, org

ANONYMOUS WORKS

MS 641	<i>Justus ut palma.</i> St. Joseph	SATB, org. Score (6 p)
MS 642	<i>Loquebar.</i> Beheading of the Baptist	SATB, org, cb.
MS 708	<i>Nos autem gloriari oportet</i> Maundy Thursday	SATB, org. Score (8 p) only
MS 214	<i>Nos autem gloriari.</i> Maundy Thursday	SAT, org
MS 634	<i>Puer natus est nobis</i> 3rd Mass Christmas	SATB, org
MS 640	<i>Scio cui credidi.</i> Conversion of St. Paul	SATB, org. Score (8 p)
MS 636	<i>Surrexit.</i> Easter	SATB, org
MS 638	<i>Spiritus Domini.</i> Pentecost	SATB, org. Score (8 p)
MS 637	<i>Viri Galilei.</i> Ascension	SATB, org

GRADUAL

MS 616	<i>Omnes de Saba.</i> Epiphany	SATB, 2 vl, ob l, cb. Score for voices and org (8 p)
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OFFERTORY

MS 595	<i>Reges Tharsis.</i> Epiphany	S, 2 vl, fl l, cb, org. Score missing.
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VESPERS

MS 128	<i>Dixit Dominus</i> <i>Domine ad adiuvandum</i>	8v: 2 (SATB), Bc
MS 129	<i>Domine ad adiuvandum</i> <i>Dixit Dominus</i> <i>Magnificat</i>	SSAB, org
MS 131	<i>Domine ad adiuvandum</i> <i>Dixit Dominus</i> <i>Magnificat</i>	SATB, rip, 2 vl, org

ANONYMOUS WORKS

MS 130	(Eight Psalms with Salve Regina) <i>Laudate pueri</i> S <i>Nisi Dominus</i> S <i>Beatus vir</i> S <i>Laudate Dominum</i> A Salve Regina	I v, 2 vl, basso di vla <i>Confitebor tibi</i> S <i>Confitebor tibi</i> A <i>Laudate pueri</i> A <i>Laetatus sum</i> S S
MS 134	<i>Beatus vir</i>	SSATTB, 2 vl, org
MS 148	<i>Confitebor tibi</i>	SAB, org
MS 149	<i>Confitebor tibi Domine</i> A 3 con Violini	A[TB]. Incom.
MS 150	<i>Confitebor tibi Domine rex</i> a 4 voci con Sinfonia	SATB, 2 vl, vla, Bc
MS 484	<i>Domine probasti me</i> (1819)	SATB, 2 vl, 2 ob, 2 cor, org. Score missing
MS 237A	<i>In exitu Israel de Egypto</i>	SATB, org
MS 145	<i>Lauda Jerusalem</i>	8v: 2 (SATB), 2 org
MS 146	<i>Lauda Jerusalem</i>	8v: 2 (SATB), org
MS 147	<i>Lauda Jerusalem</i>	8v: 2 (SATB), org
MS 143	<i>Laudate Dominum a 8 voci con</i> <i>Quinti toni</i>	8v: 2 (SATB), org, cb
MS 144	<i>Laudate Dominum in sanctis eius</i>	SS, 2 vl, org
MS 138	<i>Laudate pueri</i> con Sinfonia	A, 2 vl, vla, org
MS 139	<i>Laudate pueri</i> con Sinfonia	SST, 2 vl, vla, org
MS 140	<i>Laudate pueri</i>	SSB, 2 vl, org
MS 141	<i>Laudate pueri</i> con Sinfonia	SSB, 2 vl, vla, org
MS 709	<i>Laudate pueri</i>	SAB, 2 vl, Bc. Score only (28 p incom.)
MS 699	<i>Laetatus sum</i>	SATB, 2 vl, org, cb. Score (8 p)
MS 135	<i>Miserere mei Deus</i>	SSATB, org

ANONYMOUS WORKS

MS 136	<i>Nisi Dominus</i>	SSATB, org
MS 137	<i>Nisi Dominus</i>	ATB, org
MS 132	<i>Magnificat</i>	SSATB, 2 vl, org
MS 133	<i>Magnificat</i>	8v: 2 (SATB), 2 vl, org
MS 710	<i>Fundata est. Ant</i> <i>Magnificat</i> Per la dedizione della Chiesa	solo B, 2 vl, org 8v: 2 (SATB), 2 vl, tr, org. First draft. Score only (20 p incom)

HYMNS

MS 207	<i>Ad Regias Agni dapes</i>	SATB, org
MS 204	<i>O gloriosa Domina</i> <i>Ave maris stella</i>	8v: 2 (SATB)
MS 203	<i>Deus tuorum militum</i>	SATB, 2 vl, org. Incom.
MS 628	<i>Festivis resonent</i>	SATB, org. Score (12p)
MS 208	<i>Jesu Redemptor omnium</i>	SATB.
MS 206	<i>Jesu Redemptor omnium</i>	?v: SST. Incom.
MS 210	<i>Quicumque Christum quaeritis</i>	S, 2 vl, org
MS 534	<i>Salutis humanae Sator</i>	SATB, Bc
MS 209	<i>Salve Jesu, pastor bone</i>	SATB, org
MS 205	<i>Te splendor et virtus Patris</i> Inno per S. Michele	SATB, org

CHRISTMAS MATINS

MS 196	Responsori Pastoralis a 6 voci <i>Hodie nobis coelorum</i> <i>Hodie nobis de coelo</i> <i>Quem vidistis pastores</i> <i>O magnum</i>	SSATTB, cb, org <i>Beata Dei Genitrix</i> <i>Sancta et immaculata</i> <i>Beata viscera</i> <i>Verbum caro</i>
MS 197	3 Lectiones in nocte Nativitatis	SAT, org

ANONYMOUS WORKS

HOLY WEEK

- | | | |
|--------|--|--|
| MS 199 | <i>Responsori per la Settimana Santa
In montem Oliveti
Tristis est anima mea
Ecce vidimus eum
Amicus meus
Judas Mercator
Unus ex Discipulis
Eram quasi Agnus
Una Hora
Seniores populi</i>

<i>Sicut Ovis
Jerusalem surge
Plange quasi Virgo
Recessit Pastor noster
O vos omnes</i> | 4v: S? Incom
<i>Omnes amici mei
Velum Templi
Vinea mea electa
Tamquam ad Latronem
Tenebrae factae sunt
Animam meam
Tradiderunt me
Jesum tradidit
Caligaverunt</i>

<i>Ecce quomodo
Astiterunt Reges
Aestimatus sum
Sepulto Domino</i> |
| MS 200 | <i>Responsori per la Settimana Santa
(titles as above)</i> | SATB, org |
| MS 198 | <i>Turba in Passione s. Matthaeum</i> | SATB |
| MS 545 | <i>Turba della Domenica delle Palme
a quattro voci coll'accompagnamento
del violoncello e contrabbasso</i> | SSTB, cb, org. Score (16 p) |
| MS 548 | <i>Turba del Venerdì Santo</i> | SSTB, 2 vl, org. Score missing. |
| MS 202 | <i>Alleluia. Sabato Santo</i> | ?v: A, org. Incom. |

ANTIPHONS

- | | | |
|---------|---|--|
| MS 704 | <i>Christus factus est. Holy Week</i> | SATB, 2 vl, 2 ob, 2 cor, org. Score (10 p) |
| MS 211A | <i>Cum complerentur dies. Pentecost</i> | SATB |
| MS 212 | <i>Damasci Praepositus
Conversion of St. Paul</i> | AA, org |
| MS 217 | <i>Hodie completi sunt dies Pentecost</i> | SATB, org |
| MS 216 | <i>Juravit Dominus</i> | B, org |

ANONYMOUS WORKS

MS 703	<i>Pie Pater Dominice</i> (1812) St. Dominic	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (10 p)
MS 213	<i>Rex pacificus</i> . Christmas	SAT, org
MS 211B	<i>Vidi turbam</i> . All Saints	SATB
MS 227	<i>Alma Redemptoris Mater</i>	ST, org
MS 228	<i>Alma Redemptoris Mater</i> (Dec. 1742)	S, Bc
MS 229	<i>Alma Redemptoris Mater</i>	S, org
MS 230	<i>Alma Redemptoris Mater</i>	B, org
MS 218	<i>Salve Regina</i>	SAT. Incom
MS 219	<i>Salve Regina</i>	S, org
MS 220	<i>Salve Regina</i>	SATB, org
MS 221	<i>Salve Regina</i>	ATB, org
MS 222	<i>Salve Regina</i>	SSATTB, org
MS 223	<i>Salve Regina</i>	SATB, 2 vl
MS 224	<i>Salve Regina</i>	SS, 2 vl, Bc
MS 225	<i>Salve Regina</i> <i>Salve Regina</i>	3v: AB ? Incom. SATB, org
MS 226	<i>Salve Regina</i>	SAT, org
MS 235	<i>Salve Regina</i>	S, org
MS 236A	<i>Salve Regina a 2 Canti</i>	S l. Incom.
MS 236B	<i>Salve Regina a 2 Tenori</i>	T l. Incom.
MS 237	<i>Salve Regina</i>	S. org
MS 707	<i>Kirie eleison. Salve Regina</i>	SS, Bc. Score only (3 p)

LITANIES

MS 231	<i>Letania a 5 voci</i> del Sig. B.	SAB? org. Incom.
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ANONYMOUS WORKS

- MS 173 *Litaniae Ad honorem Beatae Mariae* solo S, STB rip (MS 173);
 MS 233 *semper Virginis Vulgo nuncupata la* org (MS 233)
litania Spagnuola. Voce Sola Canti
contexta cum tribus Vocibus Con-
centus et Repleni. 1700
- MS 234 *Litania* ?v: T. Incom.

MOTETS

- MS 194 *Motetti per ogni tempo* ATB, Bc
- | | |
|----------------------------------|----------------------------------|
| 1. <i>Fallax gratia</i> | 15. <i>Jubilare et gaudete</i> |
| 2. <i>Responde mihi</i> | 16. <i>Psallemus Domino</i> |
| 3. <i>Tollite portas</i> | 17. <i>Ego autem in Domino</i> |
| 4. <i>O Sanctorum virtus</i> | 18. <i>Ecce agnus Dei</i> |
| 5. <i>Admiramini gentes</i> | 19. <i>Hic est vere martir</i> |
| 6. <i>Surrexit Dominus</i> | 20. <i>Gaudeamus et cantemus</i> |
| 7. <i>Viri sancti</i> | 21. <i>Si quis est parvulus</i> |
| 8. <i>Sancti tui floreant</i> | 22. <i>O dulcis, o optata</i> |
| 9. <i>Gloriosus N. vitam</i> | 23. <i>O felix iucunditas</i> |
| 10. <i>Protector noster</i> | 24. <i>Jubilare Deo</i> |
| 11. <i>Verbera carnificum</i> | 25. <i>Ecce quam bonum est</i> |
| 12. <i>O quam magnificata</i> | 26. <i>Panem coeli dedit</i> |
| 13. <i>Felix namque</i> | 27. <i>Amici nostri audite</i> |
| 14. <i>Domine non sum dignus</i> | 28. <i>Salvos nos fac Domine</i> |
- MS 195 *Motetti* ATB, org
- | | |
|--|--------------------------------------|
| 1. <i>Cum complerentur</i> | 10. <i>Salvos nos fac Domine</i> |
| 2. <i>Hic est fratrum amator</i> | 11. <i>Gaude, gaude Dei genitrix</i> |
| 3. <i>Charitas Dei</i> | 12. <i>Florete, florete martires</i> |
| 4. <i>O quam pretiosa</i> | 13. <i>Venite, venite et videte</i> |
| 5. <i>O altitudo</i> | 14. <i>Tu Domine eripuisti</i> |
| 6. <i>Cibavit Dominus beatum</i> | 15. <i>Domine quid mihi est</i> |
| 7. <i>Iste est</i> | 16. <i>Desiderium animae eius</i> |
| 8. <i>Expectans, expectavi Dominum</i> | 17. <i>Percussit Saul mille</i> |
| 9. <i>Audi filia</i> | |
- MS 182 *O Regina coeli porta* SA, org
Gaudete et exultate AT, „
Magnificat SA, „
Gaudia felices dicite SS, „
Una sit vox SA, „
Diem festum veneremur ST, „

- MS 151A Motetti per la Processione di S. SAT, 2 vl, org.
 MS 579 Gregorio 1719 Parts in MS 579.
 1- *O populi fideles* Score (24 p) in MS 151A.
 2- *Ad cantus ad plausus*
 3- *Veni sponsa Christi*
 4- *Jubilemus omnes*
 5- *O doctor optime*
- MS 164 [Six motets for St. Gregory's 8v: 2 (SATB)), org.
 MS 172 Feast] 1700 Complete voice parts of
 mot. 4,5,6, in MS 172.
 Org part, incom. Voice parts
 of 1,2,3,4,5 in MS 164.
- 1- *Ecce sacerdos magnus*
 2- *Hymnum dicite*
 3- *O populi fideles*
 4- *Jubilemus omnes*
 5- *O doctor optime*
 6- *Iste est qui ante Deum*
- MS 599 *Ad Faustum; Eia canite; Gaudeat.* Org only. Incom
Con recitativo
- MS 151B *Ad cantus ad plausus* SS, org
- MS 153 *Amici nostri audite nos* SAT, org
- MS 154 *Ave Maria* T, 2 vl, org
- MS 155 *Ave quae est ista* SA, org
Dabit illi SAB, org
- MS 156A *Ave Regina coelorum* SATB, org
- MS 158 *Curre ad virginem* S solo, 2 vl, vla, org
- MS 159 *Da pacem Domine in diebus nostris* 8v: 2 (SATB), 2 vl, vla, org
 (1667)
- MS 160 *Dalle celesti sfere* T, org
- MS 161 *Det tuba Xaverius* 8v: 2 (SATB), 2 vl, vla, org
- MS 162 *Dilexit Deum amorem suum* 3v: A? Incom.
- MS 163 *Ecce servus Dei* SSAT, 2 vl, org
- MS 165 *Ego ille;* 8v: 2 (SATB), 2 vl, org
Sicut aurora deficiamus
- MS 167 *Electa est millibus* ?v, org. Incom.

ANONYMOUS WORKS

MS 169	<i>Hor che gratie desia Giesù mio</i>	mST, org
MS 170	<i>Iste homo. 'Allegro'</i>	SSS, org
MS 174	<i>Laetabunda et laudans. A 6 For St. Francis or St. Anthony</i>	SSS, 2 vl, vla, org
MS 175	<i>Maria gratias 'a voce sola con sinfonia'</i>	S, org
MS 177	<i>O anima miseranda</i>	SA, org
MS 178	<i>O dies felicissimi</i>	SS, org
MS 180	<i>O iucunda dies. Concerto</i>	SSB, org
MS 184	<i>Peccator crud'e rio</i>	ATB, org
MS 185	<i>Plaudite terra Canite populi</i>	?v: SA. Incom.
MS 193	<i>Pugnantium procures trepidi Motetto per S. Francesco Borgia</i>	SATB, 2 vl, Bc. Incom.
MS 186	<i>Quid esset mundus</i>	SSB, org
MS 189	<i>Quis mihi det 'a 3 voci con sinfonia'</i>	ATB, 2 vl, vla
MS 191	<i>Tribularer sine scirem</i>	ATB, org
MS 192	<i>Veni Domine Jesu Christe</i>	SS, org

OTHER SACRED COMPOSITIONS

MS 152	<i>Adiuro vos, Virgo dulcissima – Cantata I Veni propera amica mea – Cantata II Surgite eamus – Cantata III</i>	SSATB, 2 vl, org
MS 168	<i>Gaudete et exultate Cantilena a 3 voci. 'Choro per istromenti, o Voci a beneplacito'.</i>	SAT, SA, Bc
MS 171	<i>Jubila propera festina (1693) Dialogo a 2 canti: Jesus, Anima</i>	SS, 2 vl, cemb.
MS 181	<i>Chi lo sa me lo dica Dialogo a 2, Homo e Voce</i>	SSB, Bc

ANONYMOUS WORKS

MS 183	<i>O virgines, haec est Mater illa</i> Dialogo	SAT, Bc
MS 187	<i>Quis est hic</i> Dialogo per la natività di S. Giovanni Battista	SST, org
MS 166	<i>Eia pastores.</i> Pastorale	SSATB, 2 vl, vla, org
MS 188	<i>Quid est o mortales.</i> Pastorale	ATB, org
MS 215	<i>Jubilate Deo</i> <i>Exurgat Deus</i>	ATB, org

Benigno Zerafa's "Salve Regina" - part for organ

Benigno Zerafa's "Salve Regina" - part for organ

GENERAL INDEX OF NAMES AND WORKS

Essential biographical data are only intended for immediate identification of the authors. Detailed information is given when not available in common reference works.

ABBATINI Antonio Maria (Città di Castello, c. 1597/c. 1679)

Roman school; ch. mas. in Rome and Orvieto.

Linguae ardentes	mot.	SS	Pr 49
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AGOSTINI Paolo (Vallerano, Viterbo, c.1583/Rome, 1629)

Roman school; organist and ch. mas. in Roman churches.

O Jesu cordis mei	mot.	SATB	MS 111
Peccavimus	„	SATB	MS 111

ALBERGATI CAPACELLI Pirro (Bologna, 1663/1735)

Active in Bologna also as 'gonfaloniere' of justice.

<i>Messa e Salmi</i> (1687)		Pr 1
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Messa conc.	4v, Strumenti, rip.
Domine ad adiuvandum	4v, Strumenti, rip.
Dixit Dominus	4v, Strumenti, rip.
Confitebor	SAB, vl
Beatus vir	4v tutto pieno
Laudate pueri	S, vl
Laudate Dominum	4v, Strumenti, rip.
Laetatus sum	AB, Strumenti
Nisi Dominus	4v tutto pieno
Lauda Ierusalem	4v, vl
Magnificat	4v, Strumenti, rip.

AMATO Vincenzo (Ciminna, Palermo, 1629/Palermo, 1670)

The most relevant representative of the XVII cent. 'Sicilian School'; priest; A. Scarlatti's uncle; ch. mas. in Palermo cathedral from 1665 to his death. Pr 3 and 4 are unique copies. A. also wrote two *Passiones* ("secundum Matthaeum" and "secundum Johannem"); MS 201 has been identified as earliest copy of the latter.

GENERAL INDEX OF NAMES AND WORKS

Sacri Concerti (1652)

O quam dulcis	SS/TT
Aspiret mihi	SS/TT
O pie & dulcis	S/T,A
Qui conturbati	S/T,B
Heu suspirantis animae	SAT
Audite coeli clara	SAT
Isti sunt qui contempserunt	SAB
Surge amica mea	SAB
Egredimini, & videte	ATB

(motets)

Mulierem fortem	SS,A/B
Dulcis amor Maria	SST
Sanctus Georgius	SST
Cantemus Domine	SSB/STB
Eia montes iubilate	ATB
Festivitas tua	SATB
O fideles animae	SATB
Ad arma fideles	SSATB
Cantate omnes gentes	SSATB

Pr 3

Messa a 3 o 4 Voci col Canto a beneplacito

Messa e salmi (1656)

Messa

SSSAB

Pr 4

Vespro:	Domine ad adiuvandum	4/5v
	Dixit Dominus	4/5v
	Confitebor tibi Domine	4/5v
	Beatus vir	5v
	Laudate pueri	5v
	Laudate Dominum	4/5v
	Laetatus sum in his	5v
	Nisi Dominus	5v
	Lauda Ierusalem	4/5v
	Magnificat anima mea	5v
Compieta:	Et averte	4/5v
	Domine ad adiuvandum	"
	Cum invocarem	"
	In te Domine speravi	"
	Qui habitat in adiutorio	"
	Ecce nunc benedicite	"
	Te lucis ante terminum	"
	Nunc dimittis	"

* * * *

Letania

Passio...sec. Johannem

SSAB

TTA, SATB

MS 1
MS 201

ANERIO Felice
(Rome, c.1560/1614)

Roman school; in 1594 succeeded Palestrina in the papal Cappella Giulia.

Litania

5v

Pr 156

ANERIO Giovanni Francesco
(Rome, 1567/Graz, 1630)

Brother of Felice; Roman school; in connection with Filippo Neri and the Jesuits.

Litaniae Deiparae Virginis (1626)

Pr 2

Litania prima		7v
Litania secunda		8v
Litania tertia		8v
Litania quarta		8v
Litania quinta Brevis		8v
Salve Regina	ant.	8v
Alma Redemptoris	"	8v
Ave Regina coelorum	"	8v
Regina Coeli	"	8v
Sicut lilium	mot.	8v
Iubilemus	"	8v conc.
Egredere	"	8v conc.
O Maria gloriosa	"	8v
Ego quasi	"	8v conc.
O gloriosa domina	"	6v

ANGELO da Picitono
(Italy, c.1547?)

Minor conventual; organist.

Fior Angelico di Musica: Nuovamente dal R.P. frate Angelo da Picitono, Conventuale, dell'ordine minore, Organista preclarissimo, composto. Nel qual si contengono alcune bellissime dispute contro quelli che dicono, la Musica non esser scienza; con altre molte questioni, & solutioni di varii dubbii. Pur hora da lui dato in luce.

Venezia, Agostino Bindoni, 1547.

1 vol. in 8° in two parts: book 1, 68 chapters; book 2, 40 chapters.

ANONYMOUS

See section 4: "Anonymous Compositions and Collections". The following Italian compositions are included in section 2.

Alma Redemptoris	mot.	SSB	MS 118
Decantabat Populus	"	SS	MS 116
Dic mihi o Bone Jesu	"	AB	MS 115
Domine Deus salutis meae	"	SS	MS 116
Dominus possedit me	"	4v: B ?	MS 114
Gaudeamus, gaudeamus omnes	"	SSATB	MS 112
Haec dies quam fecit Dominus	"	SAT	MS 113
Hodie Christus Natus	"	4v: B ?	MS 114
In celis hodie	"	SSB	MS 118
Lucia sponsa Christi	"	SSATB conc. in dialogo	MS 112
O Beatum Virum	"	SAT	MS 113

GENERAL INDEX OF NAMES AND WORKS

O bone Jesu	mot.	SATB	MS 111
O dolor	dial.	SSATB	MS 112
O Pia Domina Margarita	mot.	SS	MS 116
O quam suavis	"	8v	MS 57
O quam suavis	"	SS	MS 116
O Virum Preclarissimum	"	SAB	MS 117
Placens Mihi	"	SAT	MS 113
Salve Jesu	"	SATB	MS 111
Ut audivit salutationem	"	SAB	MS 117
Veni Sancte Spiritus	"	4v: B ? conc.	MS 114
Veni sponsa Christi	"	8v	MS 57
Venite Gentes	"	SAT	MS 113
Venite Omnes	"	4v: B ? con sinfonia di 2 violini e viola	MS 114
Venite, Venite Gentes	"	SSATB	MS 112
Vidi Spetiosam	"	SSB	MS 118
Vulnerasti cor meum	"	SSB	MS 118
Chi mi soccorre olà, chi mi difende		A, 2 vl, Bc	MS 157
Non t'amo più	aria	ATB	MS 176
Oh giorni miei ridenti	madr.	ATB	MS 179
Sassosa rupe	sonetto	SATB	MS 190
Grezz u Majsi	parody	I v, instr.	MS 706

ANTONELLI Abondio (Fabrica di Roma, Viterbo , XVI-XVII cent.)

Active as ch.mas. in Rome and Benevento. According to Eitner this should be the ch.mas. in S. Lorenzo Damaso, Rome, between 1630 and 1649, author of the motets in Pr 51, 59, 120. R. Casimiri, however, identifies him as Antonello Filitrani.

Amor Iesu dulcissime	mot.	SATB	Pr 59, MS 111, 114
Gaudete cum Maria	"	SSB	Pr 51
In tribulationibus	"	SS	Pr 120

ARCONATI Felice Antonio (Saronno or Seregno, c.1610/after 1679)

Minor conventual; ch.mas. in Assisi; then in Padova, succeeding F.A. Vannarelli, until 1679.

Ave Regina coelorum	ant.	SAT	MS 4
Salve Regina	"	ATB	MS 3

ARDEMANIO Giulio Cesare (?/ Milan, 1650)

Organist and ch.mas. in Milan.

Consolare o Mater	mot.		Pr 115
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GENERAL INDEX OF NAMES AND WORKS

Gaudeamus omnes	mot	S	Pr 115
In Deo speravit	"	SS	"
O Beatum virum	"	SATB	"

ARGENTINI Stefano
(Rimini, c.1600/?)

Monk; Venetian school; ch.mas. in St. Stephen, Venice. Wrote masses and psalms.

Repleta est malis	mot.	SATB	Pr 50
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ARIGONIO Jacopo: ARRIGONI Giovanni Giacomo
(Milan, ?/after 1663)

Organist of Ferdinand II in Vienna until c. 1640; then active in Italy.

Concerto		ATB	MS 5
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ARNONE Guglielmo
(Bergamo, c.1557/Milano, 1630)

Disciple of C. Merulo. Active as organist in Milano, in the Cathedral and in S. Ambrogio.

Ardens est cor meum	mot.	SB	Pr 115
En ista est	"	ATB	"
Hi sunt quos nos habuimus	"	SB	"
Montes, et colles	"	ATB	"
Non turbetur cor vestrum	"	ATB	"

ATANASIO da Pisticci

Friar minor in Venice, ch.mas. in the franciscan friary of Pisa.

Jubilate Deo	mot.	SS/TT	MS 116
Venite Angeli	"	SS	"

AZOPARDI Francesco
(Rabat, Malta, 5 May 1748/6 Feb. 1809)

The most relevant Maltese musician of the XVIII cent. A. began his studies with Michelangelo Vella (1715-92); in 1762 left for Naples and on 15 Oct. 1763 was received as a paying student into the Conservatorio of Sant'Onofrio where he studied with Carlo Cotumacci and Giuseppe Dol. According to P. Pullicino A. may have been taught composition by N. Piccinni, who showed particular consideration for him.

After leaving Sant'Onofrio in 1767, A. started a career as music teacher and composer in Naples, but in 1774 returned to Malta to fill the vacant post of organist in St. Paul's cathedral (B. Zerafa being ch.mas.) and settled in his Island for the rest of his years.

Since then A. lived an uneventful life marked only by the composition of his works in the 40 years of service as organist, ch.mas. and teacher. Great success had his oratorio *La Passione di Cristo* (text by Metastasio) which A. himself directed at the Manoel Theatre of Valletta in 1802.

GENERAL INDEX OF NAMES AND WORKS

The church was in no way A.'s only interest as is evidenced by his treatise *Il Musico pratico* (see part I) and his secular composition: arias, duos, etc.

In 1804 Zerafa died and A. became ch.mas. of the cathedral, a function he had actually carried out for many years also in St. John's co-cathedral of Valletta.

On his death A. was the only ch.mas to be buried in the cathedral next to the bishops and prelates of Malta.

See Catalogue, pp. 60-69.

BALZANO Domenico (Malta, Valletta 24 Sept 1632/Mdina 9 Dec 1707)

Ch.mas. in the cathedral of St. Paul between 1699 and 1708.

Venite, venite	SA	MS 242
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BALZANO Giuseppe (Valletta, Malta 24 Sept 1616/Mdina 23 Feb. 1700)

Brother of Domenico; ch.mas. in the cathedral of St. Paul from 1675 to 1699.

Domine ad adiuvandum	in.vs.	8v	MS 240
Dixit Dominus	ps.	8v	MS 240
Magnificat	cant.	8v	MS 240
Beatus vir	ps.	TTB	MS 241A
Dormi, dormi		TT	MS 241A

BASILIO Don (nephew of Florido de SILVESTRI)

Cingete fior cingete	madr.	3v	Pr 61
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BASSANI Giovanni Battista (Padova, c.1647/Bergamo, 1716)

Active in Ferrara, Bologna and Bergamo.

<i>Armonici Entusiasmi di Davide</i> (1690)	(psalms)	Pr 5
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Domine ad adiuvandum	SS, 2 vl, violone/vla
Dixit	SATB, SATB rip, 2 vl, violone/vla
Beatus vir	SATB fugato, SATB rip, 2 vl, violone/vla
Confitebor	SB, 2 vl, violone/vla
Laudate Dominum	SATB, SATB rip, 2 vl, violone/vla
Laudate pueri	SAB, 2 vl
Laetatus sum	SSB, 2 vl
Lauda Ierusalem	SATB fugato, SATB rip, 2 vl, violone/vla
Nisi Dominus	SAB, 2 vl
Magnificat	SATB, SATB rip, 2 vl, violone/vla
Litanie	SATB, SATB rip, 2 vl, violone/vla

Concerti Sacri (1692)

Pr 157

Triumphasti	S, 2 vl
Carae armoniae	A, 2 vl
Ad arma	T, 2 vl
Tube ferales	B, 2 vl
Laetare filia	SS
Quando tandem	SS, 2 vl
Iesu care	SA, 2 vl
O preciosum	SA
Ad arma Gigantes	SB
Gaude gaude alma dilecta	SSA
Alma parens	SATB, 2 vl
Iam exulta	SATB, 2 vl

BATTAGLIA Ludovico

Musician in the Senate of Messina

Adiuva me	mot.	TTAB	Pr 120
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BENEVOLI Orazio

(Rome, 1605/1672)

Roman school; in 1628 wrote a mass and a hymn for 54 parts: since 1646 directed the Cappella Giulia in Vatican.

Agite	mot.	SSA	Pr 57
De Profundis	ps.	SSB	Pr 58
Ego autem pro te Domine	mot.	S	Pr 54
Iubilare	"	SSB	Pr 59, MS 118
Laudate Dominum	"	SSA/TTB	Pr 13
Laudem Domini	"	SB	Pr 51
Messa in lectulo		8v	Pr 60
Misericordias Domini	mot.	SS	MS 7
O bone Iesu	"	SS	Pr 120
Oculos meos	"	S	Pr 53
O Sacramentum pietatis	"	SSS	Pr 14
O sacrum convivium	"	SS	Pr 56
Quam bonus panis	"	SSB	Pr 50
Qui descendunt mare	"	SB	Pr 49
Sit mundo letissima	"	ATB	Pr 55
Venite et videte	"	SSS	Pr 56

BENINCASA Giacomo

Roman school; ch.mas. in St. John Lateran, Rome, between 1609 and 1613.

Litanie	6v	Pr 156
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GENERAL INDEX OF NAMES AND WORKS

BERARDI Angelo
(S. Agata Bolognese, c.1627-30/?, after 1693)

Ch.mas. in Viterbo, Tivoli, Spoleto; since 1693 in Rome.

<i>Missa pro Defunctis</i> (1663)	SSATB	Pr 6
<i>Salmi Vespertini a 5v concertati</i> (1667)	SSATB	Pr 7
Dixit Dominus	Credidi	
Confitebor	Magnificat	
Beatus vir	Missa Ave Maris Stella	
Laudate pueri		
<i>Psalmi Vespertini</i> (1675)	4v	Pr 8
Dixit Dominus	Nisi Dominus	
Confitebor	Lauda Ierusalem	
Beatus vir	Credidi	
Laudate Dominum	Magnificat	
Laudate pueri	Missa	
Laetatus sum		
	* * * *	
Beati omnes	ps. ATB	Pr 58

Canzone a 4	BERETTA Lodovico 4 vla	Pr 43
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BERNABEI Ercole
(Caprarola, Viterbo, c.1622/Munchen, 1687)

Disciple of O. Benevoli whom he succeeded as ch.mas. in St. Peter in 1672; then in Munchen.

Ecce Sacerdos magnus	mot.	SB	Pr 13
Exaudiat Dominus	"	SSB	Pr 14

BERNARDI Stefano
(Verona, c.1576/Salzburg, 1638)

Since 1624 in Salzburg; in 1628 ch.mas. of the new cathedral; on its consecration, directed his "Te Deum" for 48v and Benevoli's "Salzburger Festmesse" for 54 parts.

<i>Psalmi integri</i> (1623)	SATB	Pr 9
Dixit Dominus	Lauda Ierusalem	
Confitebor	Credidi	
Beatus vir	In Convertendo	
Laudate pueri	Domine probasti	
In exitu Israel	Memento Domine	
Laudate Dominum	De profundis	
Laetatus sum	Magnificat	
Nisi Dominus		

BERRETTA Francesco
(Rome, ?/1694)

Active as ch.mas. in Tivoli and Rome; in St. Peter from 1678 to his death.

Vos qui habitatis	mot.	SAB	Pr 14
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BETTELLA Paolo
(Italy, XVII cent.)

Disciple of Simone Vesi in Forlì. Priest; ch.mas. in Padova.

<i>Messa e Salmi (1677)</i>			Pr 11
Messa	SATB	Laudate pueri	ATB
Dixit Dominus	SATB	Laudate Dominum	S
Confitebor	SATB	Magnificat	SATB
Beatus vir	SATB		

BICILLI Giovanni
(Italy, XVII cent.)

Active as ch.mas. in Rome.

Cantate Domino	mot.	SS	Pr 57
Expugna Domine	"	SSB	Pr 14
Iubilemus, exultemus	"	ATB	Pr 55
O dulce nomen Iesu	"	SATB	Pr 49

BINAGO Benedetto
(Milan, XVII cent.)

Active in Novara, and as ch.mas. in Milan.

Delicta iuventutis	mot.	ST	Pr 115
O admirandam	"	SATB	"
O Domina quae rapis corda	"	SATB	"
Percussit Saul	"	SATB	"

BONANNI Giovanni Battista

Iesu rex admirabile	mot.	SAT	Pr 120
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BONECHI Filippo

Nisi Dominus	ps.	SSB	Pr 58
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BONERBA Pasquale
(Italy, XVIII cent.)

Dixit	ps.	SATB	MS 6
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GENERAL INDEX OF NAMES AND WORKS

BONETTI Giovanni

Musician in the S. Casa of Loreto

Domine contra fidem	mot.	SSB	Pr 56
O quam felix est	„	SB	Pr 56

BONFIGLIO Corrado
(Sicily, XVII cent.)

Ch.mas. in Noto, Sicily. Pr 12 is a unique copy.

Madrigali spirituali concertati (1663) Pr. 12

Vieni spirito gentile	SS	Deh mirate	SSB
Christo amante	SA	Mirate che pazzia	SAB
Piangente con doglia	AT	Cieco mortal	SAB
Arbore gloriosa	ATB	O bella Reina	SSB
Lacrimate occhi miei	ATB	Pietoso Salvatore	SAB
Mentre Maria	ATB	Non più cor mio	SAB
Occhi miei	ATB	Di Corrado le glorie	SAT
Peccai Signor	ATB	Ecco la nobil culla	SAT
Vane bellezze	ATB	Di Maria	SSAT
I Cieli ammirano	SAT	O del Eterno Sole	SATB
Quanto noiose e graui	SAT	Ecclissato rimirano villotta	AT

BORGIANI Domenico
(Rome, XVII cent.)

Ch.mas. in the Cathedral of Viterbo c. 1646.

Anima Christi	mot.	SSB	MS 118
Beatus vir	„	SS	MS 116
Benedictus es Domine	„	SSB	MS 118
Incredimini (1646)	„	SSB	MS 118
Veni Sancte Spiritus	„	SATB	MS 111

BORGIO Cesare
(Milan, ?/1623)

Organist and composer. Active in Milan.

Nativitas tua Dei genitrix	mot.	SATB	Pr 115
Sicut mater consolatur	„	SA	„

BRUSCHI Giulio
(Piacenza, c. 1580/?)

Minor conventual; from 1625 to 1627 ch.mas. in St. Francis, Piacenza.

<i>Missa et Psalmi</i> (1639)	8v	Pr 10
Missa	Dominus (sic) ad adiuvandum	

GENERAL INDEX OF NAMES AND WORKS

Dixit Dominus
Confitebor tibi Domine
Beatus vir
Laudate Dominum
Laudate pueri
Laetatus sum
Nisi Dominus

Lauda Ierusalem
Credidi
Domine probasti me
Magnificat
Magnificat
Laudes B. Virginis
Te Deum laudamus

CAMPOCHIARO Antonio

Active as ch.mas. in the cathedral of Malta in 1627-28, 1635-38.

Concerto

SATB

MS 9

CAPPELLO Bartolomeo
(Naples, XVII cent.)

Minor conventual active in Naples. Pr 15 is a unique copy.

Ghirlanda di varii fiori (1647)

SSATB

Pr 15

Dixit Dominus
Confitebor tibi Domine
Beatus vir qui timet
Laudate pueri
Magnificat anima mea
Laetatus sum
Nisi Dominus
Lauda Ierusalem
Credidi
In convertendo
Beati omnes
De profundis clamavi
Laudate Dominum

Hieronymi de MONDONDONE
Ioannis Francisci MERCORELLIS
P.F. Io. Baptistae FASOLI Ord. O.C.
Francisci VANNARELLIS
Eiusdem FASOLI
Silvestri DURANTE
Ioannis de SALVATORE
Francisci FOGGIA, Quatuor vocib. sine Bassu
Fratris Bartholomei CAPPELLI
Eiusdem VANNARELLIS
Eiusdem de SALVATORE
Eiusdem VANNARELLIS
Eiusdem CAPPELLI

CAPPONI Gino Angelo
(Florence, ?/Rome, 1687 or 1688)

Roman school.

A l'ombra d'un bel faggio
Deus vitam meam
D'un'amorosa valle

madr. 3v
mot. ATB
madr. 3v

Pr 61
Pr 49
Pr 61

CAPRIOLI Carlo (del Violino)
(Rome, c.1615/c.1673)

Violinist and composer; active in Paris and Rome.

Correte amanti

madr. SAT

MS 23

GENERAL INDEX OF NAMES AND WORKS

CARISSIMI Giacomo
(Marino, Rome, 1605/1674)

Motets MS 13, MS 14, MS 116 are not recorded in any other catalogue.

<i>Sacri Concerti</i> (1675)		(motets)	Pr 16
Exulta, gaude	SS	Turbabuntur	ATB
Laudemus Virum gloriosum	SS	Cum reuerteretur David	SSS
Quò tam laetus	SS	Cum ingrederetur N.	SSS
Cantabo Domino	SS	Domine quis habitabit	SST
	Dicite nobis	SSAT	
	Annunciate	SSATB	
	* *	* *	
Alma Redemptoris Mater	ant.	SSB	Pr 59, MS 118
Ardens est	mot.	SATB	Pr 57
Audite Sancti	"	SSB	Pr 50, MS 16
Confitebor	ps.	SSB	Pr 58
Desiderata nobis	mot.	ATB	Pr 14
Domine Deus meus	"	S	Pr 54
Dominus illuminatio mea	"	SS	MS 116
Ecce Deus noster	"	S	MS 13
Ecce sponsus venit	"	SS	Pr 56
Emendemus	"	SAT	MS 15
Insurrexerunt	"	ATB	Pr 50
Militia est	"	SSB	Pr 51
Nigra sum sed formosa	"	SS	Pr 49
O bone Iesu	"	SSS	MS 14
O ignis sancte	"	SS	Pr 14, MS 12
O dulcissimum Mariae nomen	"	SS	Pr 120
Paratum cor meum Deus	"	S	MS 10
Quis est hic	"	SSS	Pr 120
Quomodo facti sunt	"	SSB	Pr 56
Salve amor	"	SS	Pr 13
Salve Regina	ant.	SSB	MS 11
Sicut stella matutina	mot.	S	Pr 53
Si qua est consolatio	"	SSB	Pr 50
Suscitavit Dominus	"	ATB	Pr 13
Surgamus	"	ATB	Pr 51
Vidi impium superexaltatum	"	ATB	Pr 55
Viderunt te Domine	"	SB	Pr 59

CARPANI Giovanni Antonio

Active in Rome, in the middle of the XVII cent. as ch.mas.

Iuravit Dominus	mot.	SS	Pr 49
Liberasti nos	"	SSB	Pr 59, MS 118

GENERAL INDEX OF NAMES AND WORKS

Magnificat	cant.	SSB	Pr 58
O dulcissime Iesu	mot.	S	Pr 53
O Sacramentum	"	ATB	Pr 57
Peccavi Domine	"	ATB	Pr 55

CARROZZA Pasquale

Active in Messina in the first half of the XVII cent.

Amantissime Jesu	mot.	SATB	MS 17
Audite omnes	"	SB	Pr 120
Benedictus Redemptor	"	SS	Pr 120

CARUSO Giuseppe
(Sicily, XVII cent.)

Active as organist and ch-mas. in the service of Antonio Statella, marquis of Spaccaforno, in Sicily.

<i>Sacre lodi (1634)</i>		(motets)	Pr 17
Deus qui nobis		SS/TT	
O sacrum convivium		SS/TT	
Trasfige dulcissime Domine		AT	
Ecce spina. Per S. Rosalea		ST	
Homo quidam		ATB	
O quam suavis		ATB	
Vive ter felix	I parte	SAT	
Ille qui vastis	II "	SAT	
Ille quem Virgo	III "	SAT	
Vive ter felix	IV "	SAT	
Gaudet in numeris	I "	SAT	
Plaudit coelicolum	II "	SAB	
Noctis iam recolens	III "	SAB	
Ego sum panis vivus		SATB	
Lauda Sion Salvatorem	I "	SATB	
Quantum potes	II "	T	
Laudis thema specialis	III "	SAT	
Sit laus plena, sit sonora	IV parte	SATB	
Haec est dies		SATB	
Pange lingua gloriosi		SATB	

GENERAL INDEX OF NAMES AND WORKS

Caenantibus illis	SATTB
Parasti in dulcedine tua	SSATB
Quem vidistis	SATTB/TTTAB
Cibavit nos Dominus	SmSATTB

CASATI Gasparo
(Pavia, ?/Novara, 1641)

From 1635 ch.mas. in the cathedral of Novara.

Sacri Concerti (1650)

O felix felicitas	dial.	SS/TT	
Exultate Deo	mot.	SS/TT	
Natus est Iesus	"	SS	
Surgite cum gaudio	"	SS/TT	
Isti sunt	"	SA	
Dic mihi o bone Iesu	dial.	ST	
Salve Regina	mot.	AA	
Trahe post me ⁽¹⁾	dial.	AT	
Salve Mater misericordiae	mot.	AT	
Quam laetam hodie	dial.	AT	
Ah Domine Iesu ⁽²⁾	mot.	AT	
Sic ergo anima ⁽³⁾	"	AT	
Caro mea	"	SB	
Peccator ubi es ⁽⁴⁾	dial.	AB	MS 115
Currite Pastores	mot.	SSA	
Salve Mater Salvatoris	"	SSA	
Amor Iesu	"	SAT	
Venite gentes	"	SAT	
O Angele	dial.	SAB	Demonio, Angelo, & Uomo
Salve mi Iesu	mot.	AAT	
Panis candidissime	"	ATB	
Iste Sanctus	"	ATB	
Benedicam Dominum	"	SAAT	
Exaltabo te Domine	"	SATB	
Quid vidistis o Magi	dial.	SATB	Angelo e tre Magi
Veni Sancte Spiritus	mot.	SATB	
O gloriosa Domina	"	SATB	

1) "Al Sig. Antonio Piantanida musico nella Regia, e Ducal Corte di Milano".

2) "Della M.R. Isabella Leonarda Vergine de S. Orsola di Novara".

3) "Dell 'istessa"

4) "Al Molto R.F. Agostino Preto Baciliere Agostiniano, e Priore in S. Gio. e Paolo di Novara".

CASENTINI Marsilio
(Trieste, 1576/Gemona Udine, 1651)

Priest; ch.mas. in the cathedral of Gemona.

<i>Il V libro de' madrigali a 5v</i> (1611)	(SATB Quin)	Pr 19
Rapij baccio gradito	Partiti cor mio	
Già come in alta face	lo parto amati lumi	
Pioueano a'mille a'mille	Egra d'Amor giacea	
Son morta disse la mia cara vita	Languisco e moro ahi cruda	
S'a la gelata mia	Tu pur ardi ben mio	
Languie al vostro languir	Mi fur fiamme e ferite	
Tu languisci cor mio	Care mie selue à Dio	
Non ti bastaua cruda	O Mirtillo ò Mirtillo	
Fugge dal tuo bel viso	Ninfe che nel più ameno letto	
Ch'io non t'ami cor mio	Colli e voi piaggie apriche	

CASTOLDI (GASTOLDI) Giacomo

Aspice Domine	mot.	TB	Pr 115
Decantabat populus	"	SA	Pr 115
Laudate Dominum	ps.	SA	Pr 115

CATALANO (CATALANI) Ottavio
(Enna, c. 1560/Messina, 1629)

Priest; active in Rome; in Sicily since 1624 as ch.mas. in the cathedral of Messina.

Absterget Deus	mot.	ATB	Pr 120
Domine; Dixit	ps.	SSATB	MS 18
Dulce Jesu	mot.	AT	Pr 120
Jesu summa benignitas	"	SAB	MS 117

CAVALLI Francesco
(Crema, 1602/Venice, 1676)

One of the most important representatives of the Venetian school. Opera composer, organist and ch.mas. in St. Mark.

Magnificat	7v	Pr 110
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CAVALLOTTI Francesco — CAIFABRI Giovanni Battista
(Italy, XVII cent.)

Compilers

<i>Scelta de' motetti. Parte Prima</i> (1665)	2,3v	Pr 13
<i>Scelta de' motetti. Parte Seconda</i> (1667)	2,3v	Pr 14

GENERAL INDEX OF NAMES AND WORKS

CAVAZIO (CAVACCIO, CAVATI) Giovanni
(Bergamo, c.1556/?, 1626)

Active as ch.mas. in S. Maria Maggiore, Bergamo.

Benedicam Dominum mot. SB Pr 115

CAVENSI Filippo
(Italy, XVII cent.)

Pr 21 is a unique copy.

<i>Vespertina Psalmodia</i> (1641)	SSATB	Pr 21
Dixit Dominus	Nisi Dominus	
Confitebor	Credidi	
Beatus vir	Magnificat	
Laudate pueri	Missa	
Laudate Dominum	Litaniae B.M.V.	

CAZZATI Maurizio
(Guastalla, c.1620/Mantova, 1677)

Ch.mas. in Mantova, Bergamo, Bologna

Madrigali e Canzonette (1661) Pr 22

MADRIGALI

Mia Clori lusinghiera	SS
Donna de tuoi begli occhi	SS
Quel seno	SA
Voi partite	AB
Di te Lilla mia	ST
Alla guerra mio core	SB/TB
Va la mia bella	SAT
S'il bel Idolo mio	ATB
Aiuto. Lamento di 3 Amanti	ATB
per il gran caldo	

CANZONETTE

Hà dor le catene	I strofa	SS, 2vl
Frà nobili ritegni	II strofa	
Felici, e Beati	III strofa	
O che strana follia	I stanza	AT, con violini
O bizara follia	II stanza	
Bella cosa		SB
La morte, e la vita	I strofa	SB
Penar, e gioire	II strofa	
Che tormento	I strofa	SAT con violini se piace
Ad Amor	II strofa	
Viuo, e morto	III strofa	

GENERAL INDEX OF NAMES AND WORKS

Cor mio	I stanza	SAB, con violini se
Chi dell'Aspe	II stanza	piace
Con questa ria beltà	III stanza	
Sempre ohimè	I stanza	ATB con violini obbligati
Voi vorreste	II stanza	
Chiome d'oro	III stanza	
Sarò l'esca	IV stanza	

CECCHELLI Carlo
(Rome, XVII cent.)

Ch.mas. in Tivoli, then in the Seminario Romano and S. Maria Maggiore in Rome, succeeding O. Benevoli; later ch.mas. in Loreto.

Adest nobis	mot.	ATB	Pr 51
Agite dies	"	SA	Pr 59
Dicite laudem	"	ATB	Pr 49
Ecce qui mortis	"	SSAATTB	Pr 59
Gaudent in coelis	"	SSB	Pr 59, MS 118
Intenderunt arcum	"	SATB	Pr 50
Io rido, io rido Amanti	madr.	3v	Pr 61
Isti sunt	mot.	SATB	Pr 51
Messa		SATB	Pr 60
O admirabile commercium	mot.	SSAA	Pr 59, MS 114
Omnes Sancti	"	ATB	Pr 55
O si quis	"	SS	Pr 57
Salve Regina	"	SAT	Pr 59, MS 113
Se la doglia, el martire	madr.	3v	Pr 61

CHERUBINO Nicolò
(Osimo, Ancona, XVII cent.)

Priest; organist in the Cathedral of Ancona from 1629 to 1640.

Virginis populi	mot.	SS	MS 21
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CHINELLI Giovanni Battista
(Moletolo, Parma, 1610/Parma, 1677)

Priest; ch.mas. in the cathedral of Novara; then in Parma, Venice and Ferrara.

<i>Il terzo libro de motetti (1640)</i>			Pr 23
O laeta, o iucunda		SS/TT	
Audite omnes gentes		SS/TT	
Veni Columba		SS	
Deus in nomine		SS/TT	
O me miserum	dial.	SA	

GENERAL INDEX OF NAMES AND WORKS

Benedicite Deum		SA
Salve caeli lanua		ST
Congaudete mecum	dial.	AT "per la resurrezione"
Surgite gentes		SB
Voce mea	dial.	TB "fra l'anima e Christo"
O Pulcherrimi	dial.	SSB
Peccavi super numerum		SAT
O dulcis amor		SST
O mitissime Domine		SAT
Iubilare Deo		SATB, 2 vl ad libitum

Il secondo libro delle messe (1648)

Pr 24

Messa Prima	SS/TT, B, 2 vl ad libitum
Messa Seconda	SATB, B ad lib, 2 vl ad lib.
Messa Terza	SATB, 2 vl ad lib.
Messa Quarta	SSATB, 2 vl si placet

CIFRA Antonio
(Terracina, 1584/Loreto, 1629)

Roman school; ch.mas. in St John Lateran, then active in Loreto.

Sacrae Cantiones (1638)

(motets)

Pr 121

(arranged in alphabetical order for quicker reference)

Absterget Deus	SSB	Beatus Laurentius	TT
Ad Dominum cum tibulam	SSB	Beata Mater	SS
Adhaesit anima mea	AA	Beatus vir qui in lege Domini	SS
Alma Redemptoris Mater	SSB	Beatus vir, qui inventus est	BB
Amavit eum Dominus	BB	Beatus vir qui suffert	BBB
Angelus ad Pastores ait	SSB	Beatus vir qui non abiit	SSAB
Angelus Domini	SS	Benedicite Dominum	SS
Anima mea desideravit te	SSB	Benedicam Dominum	SSS
Anima mea liquefacta est	TT	Benedicite Dominum	
Anima mea liquefacta est	ST	omnes electi	TTT (MS 116)
Apertis thesauris suis	AAA	Bene fundata est	SSSSBBBB
Apud Dominum	BB	Bonum est confiteri Domino	SSB
Ardens est cor meum	4v	Coeli enarrant gloriam Dei	AA
Assumpta est Maria	SS	Cantantibus organis	ST
Audi Domine	ST	Cantate Domino	SSAB
Audite coeli	SSB	Caro mea vere	ST
Ave Maria	SS	Caro mea	4v
Ave Regina Coelorum	ST	Catharina virgo	ST
Ave Rex noster	SSAT	Conceptio gloriosa	SS
Ave Virgo gratiosa	SSAT	Confitebor tibi Domine	TT
Beatus Andreas	AA	Congratulamini mihi	SS
Beati estis	SSB	Convertimini ad me	4v

GENERAL INDEX OF NAMES AND WORKS

Corde et animo	TTT	Germinavit radix lesse	BB
Corona aurea	ST	Gloriosi Principes terrae	SSS
Corpora Sanctorum	AAA	Gloriosi Principes terrae	SSAB
Cum complerentur	TT	Haec est Virgo sapiens	ST
Cumque intuerentur	4v	Hodie Beata Virgo	ST
Deduxit illum Dominus	BBB	Hodie nobis coelorum	
De Ore prudentis	SS	Rex	SSSB (MS 114)
Derelinquat impius	4v	Iam non dicam vos servos	4v
Deus canticum novum	SSS	Iesu decus angelicum	4v
Dies Sanctificatus	BB	Iesu dulcis memoria	4v
Dilectus meus mihi	BB	Iesu Rex admirabilis	4v
Dilectus meus mihi	ST	Iesum omnes agnoscite	SSAB
Dilectus meus descendit	SSB	In caelestibus regnis	AA
Domine Pater	SSB	In monte Oliveti	SS
Domine quinque talenta	SSSAAA	In odorem	AA
Domum tuam Domine	AAATTT	Inter natos mulierum	AAA
Domus mea	SSS	Introduxit me Rex	SSB
Domus mea	SSB	Introduxit me Rex	ST
Dum esset Summus Pontifex	SS	Intuens in coelum	SS
Dum praeliaretur	SS	Ioannes est nomen eius	AA
Ecce Deus magnus	SSAB	Ioannes vocabitur	TT
Ecce Dominus veniet	4v	Ioannes vocabitur	SSS
Ecce tu pulcher es	AA	Ipse praeibit	TT
Ego autem sum vermis	ST	Iste cognovit iustitiam	TTT
Ego flos campi	SSB	Iste est Ioannes	SS
Ego in altissimis habitavi	SSB	Iste puer magnus	SS
Ego sum panis vitae	SSB	Isti sunt sancti	TT
Ego sum vitis vera	4v	Isti sunt triumphatores	ST
Ego sum panis vivus	SS	Istorum est enim	SSS
Ego sum qui sum	SS	Iubilare Deo	4v (MS 114)
Elisabeth Zachariae	ST	Iuravit Dominus	SS
Emendemus in melius	4v	Iustorum animae	SSAB
Eructavit cor meum	SSB	Iustus germinabit	SSS
Estote fortes in bello	BB	Laetamini in Domino	AAA
Et ecce terremotus	BB	Laetentur omnes	SS
Et omnes angeli	SSSS	Laeva eius	AAA
Euge serve bone	AAAA	Lapidabant Stephanum	SSB
Exaltate Regem Regum	SS	Lapides torrentis	TT
Exaudisti Domine	TT	Laudate Dominum de coelis	SSB
Ex ore infantium	SSSS	Laurentius bonum opus	SS
Expurgate vetus fermentum	SSB	Laurentius ingressus est	TT
Ex utero senectutis	BB	Lazarus amicus noster	SSAB
Fasciculus myrrhae	AA	Loquebantur	AA
Fontes, et omnia	SS	Maria et flumina	TTT
Franciscus pauper, et humilis	TT	Maria Virgo assumpta est	SSB
Gaudent in coelis	SSS	Magi videntes stellam	BBB

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Miserere mei Deus	AA	Rorate coeli desuper	4v
Misericordias Domini	SS (MS 116)	Salve Regina	SS
Misit Dominus Angelum suum	AA	Salvum me fac Deus	BB
Misit Dominus	SSB	Sancta et immaculata	SSB
Misso Herodes	BB	Sancti per fidem	SSAT
Mulier quae erat	TT	Sancti tui Domine floreunt	BB
Nativitas est hodie	AA	Sanctorum velut aquilae	SSB
Nativitas gloriosae	SS	Sic amantem diligite	4v
Nativitas tua	SSS	Sicut cedrus	SS
Nigra sum	ST	Sicut lilium inter spinas	BB
Non est inuentus	AA	Sic Deus dilexit mundum	4v
Non sunt loquela	4v (MS 111)	Si ignoras te	SS
Nos autem gloriari	SSB	Stetit Angelus	TT
O Antoni Eremita	4v	Spiritus et animae iustorum	SSSS
O gloriosa Domina	SS	Surge amica mea	TTT
O Iesu mi dulcissime	4v	Surge propera amica mea	SSS
O Rex gloriae	AA	Tamquam aurum	SS
O salutaris Hostia	SSB	Tempus est ut revertar	4v
Osculetur me	SSB	Terra mota est	SSBB
O quam pulchra est	SSAB	Tota pulchra es	TT
Posuisti Domine	SSB	Trahe me post te	ST
Praeparate corda vestra	BBB	Tribularer si nescirem	4v
Pulchra es amica mea	SSB	Tu es Pastor ovium	AA
Pulchra facie	SSB	Tu es Pastor ovium	ST
Pulchrae sunt	SS	Valde honorandus est	TT
Quae est ista quae ascendit	SSB	Veni dilecte mi	SSAB
Quae est ista quae		Veni Domine	SS
progreditur	SS (MS 116)	Veni electa mea	AA
Quam pulchra es	4v	Venite exultemus Domino	SSB
Quem vidistis Pastores	SSAT	Venit lumen tuum	SSS
Quando Iesus diligitur	4v	Viderunt te aquae Deus	4v
Quanti mercenarii	SSB	Vidi Dominum sedentem	SSTT
Qui sequitur me	TTT	Vidi turbam magnam	SSSAAA
Quis es tu	SS	Vineam meam	SSB
Regali ex progenie Maria	BB	Virgo prudentissima	TT
Regina Coeli	SS	Viri Galilaei	SS
Resplenduit facies eius	TT	Vulnerasti cor meum	TT

CIMA Giovanni Paolo
(Milano, c.1570/?)

Organist, composer and ch.mas.

Ad te Domine levavi	mot.	ST	Pr 115
Fratres quidnam videmus	dial.	SB	"

Laudate pueri	ps.	SB	Pr 115
O bone Iesu	mot.	SB	"
O Maria Virgo	"	SATB	"
Transfige amabilis Iesu	"	SB	"

CIMA Tullio
(Ronciglione, Viterbo, c.1597/?)

In 1625 ch.mas. in the Seminario Romano and in 1659 in the cathedral of Rieti.

<i>Ecclesiasticae Modulationes</i> (1656)		(motets)	Pr 25
Da pacem Domine	SS	Ante oculos tuos Domine	SSB
Aue dulcis salve pia	SS	O salutaris hostia	SAT
Mirabilis es Domine	SS	Domine quid est homo	ATB
O Sacramentum amoris	SS	Conuenite congregamini	ATB
Si linguis hominum	SB	Qui vult aeternam vitam	ATB
Vtinam illa dies	SB	Salve Regina	SSB
Miser es	AT		
Qui descendunt mare	BB		

<i>Sacrae Modulationes</i> (1675)		(motets)	Pr 26
Iustus si morte	SS/TT	Iustorum animae	SSS/TTT
Laetantur coeli	SS/TT	Tollite iugum	SSS/TTT
O Sacramentum amoris	SS/TT	O Sacramentum pietatis	SS/TT,B
Prudentes Virgines	SB	Audite gentes	ATB
Soror nostra paruula	AT	Spectaculum facti sumus	ATB
Transite ad me	BB	Peccator viuens	SS/TT,B

COLOMBINI Francesco
(Carrara, Padova, c.1550/?)

Composer and organist active in Padova and Massa Carrara. Pr. 28 and 29 are unique copies.

<i>Missae et Motecta</i> (1620)			Pr 29
Missa	8v	Flores apparuerunt	6v
Missa	9v	Haec dies quam fecit	
Missa	10v	Dominus	6v
	[Motecta]	Veni sanctae spiritus	6v
Ave Regina coelorum	6v	O salutaris hostia	7v
Surge propra	6v	Laudate Dominum de coelis	8v

Il libro de madrigali conc. a 5v (1623) Pr 28

Lasso perche mi fuggi	Occhi vn tempo mia vita
Parte lasso il mio sole	Parlo misero taccio
Occhi soli d'Amore	Non sa che sia dolore
Superbo animaletto	Languir voi mi vedete

GENERAL INDEX OF NAMES AND WORKS

Interite voi
Ahi disleale
Ama quel Augellin
Paradiso d'Amor

De la vermiglia
O Donna troppo cruda
A che t'appoggi più
Cor mio deh non languire

Concerti Ecclesiastici (1628)

(motets)

Pr 27

O Crux splendidior AT
O dulce nomen Iesus AT
Quare fusca es SBr
Sonet vox tua SBr

Iustus germinabit SATB
Veni Teresia SATB
Egredimini carissimi SATB
Viri galilei SATB

Dulcis amor Iesu TB,S/T
Iesu decus Angelicum TTB
Memento Salutis Auctor ATB
Aue filia ATB
Aue Stella Matutina TB,S/T
Beata Coeli Nuntio TB,S/T

Estote fortes in bello SATB
O quam metuendus est SATB
Transeamus SATTB
Gaudeamus omnes SATTB
Vide Domine SATTB
O quam suavis est Domine SATTB

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* *

Anima mea mot.
Anima mea „
Beata es Virgo Maria „
Gaude Virgo „
Hodie Simon Petrus „
Jesu, Jesu sole „
O dulcissime Iesu „
O Domine Jesu Christe „
Te invocamus „

SATB MS 111
SAB MS 117
SAB MS 117
SATB MS 111
SATB MS 111
SATB MS 111
SATB MS 111
SATTB MS 111
SATB MS 111

COLONNA Giovanni Paolo
(Bologna, 1637/1695)

Studied in Rome; ch.mas. in St. Petronio, Bologna.

Salmi Brevi a 8v (1681)

Pr 32

Domine
Dixit Dominus
Confitebor
Beatus vir
Laudate pueri
Laudate Dominum
In exitu
Laetatus sum
Nisi Dominus

Laude Ierusalem
Credidi
In convertendo
Domine probasti me
De profundis
Beati omnes
Memento
Confitebor Angelorum
Magnificat.

Messe a 8v (1684)

(four masses)

Pr 30

<i>Compieta</i> (1687)	8v	Pr 31
Cum inuocarem	Te lucis ante terminum (Hymn)	
In te Domine speraui	Nunc dimittis	
Qui habitat	Victime Pascali laudes (seq.)	
Ecce nunc	Veni Sancte Spiritus (seq.)	
	Lauda sion Saluatorem (seq.)	

CORSI Giuseppe (Celano)
(Celano, L'Aquila, 1630/1690)

Priest; ch.mas. in Rome, Loreto and Parma.

Ambulavit in via	mot.	3v:TB?	MS 20
Cantate Domino	"	S	Pr 53
Domine	"	SSB	Pr 14
Domine	"	SS	Pr 13
Exaudi Domine	"	ATB	Pr 13
Fremunt arma	"	SSST	MS 19
Indica mihi	"	S	Pr 57
O quam suavis est Domine	"	S	Pr 54

COSTANZI Giovanni Battista
(Rome, 1704/1778)

Celloist; ch.mas. in Rome; since 1775 in the Cappella Giulia, Vatican.

Miserere mei Deus	ps.	SATB	MS 22
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COTUMACCI (Contumacci) Carlo
(Villa Santa Maria, Chieti, c.1709/Naples, 1785)

Neapolitan School; since 1755 to his death teacher in the Conservatorio of Sant'Onofrio. F. Azopardi was among his pupils. C. was succeeded by G. Insanguine whose *Partimenti* are also in the Mdina collection.

Partimenti	MS 746
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CRIVELLI Giovanni Battista
(Scandiano, Modena, XVIII cent./?)

Active as ch.mas. in Ferrara, Bergamo, Milan and also in Munich.

<i>Il libro delli madrigali conc.</i> (1626)		Pr 33
Nvde figlie del cor	TT	sospir ardenti TT
Se gli amorosi miei		Versan quest'occhi pianto SS

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Si voglio e vorro' sempre	TT	Verd'erbe lieti colli	TT
Si ch'io t'amo	SS	O vita, o cara vita	TTB
Di fiamma acceso	SS	Vorrei farmi guerriero	SSB
Le rose ch'ai nel seno	SS	Si ch'io t'amai crudele	TTB
Vn sol bacio ti dono	SS	Io vò lieta godendo	SSB
O stelle ardenti	ST	Ah non si può crudele	SATB
Che fai alma	TB	Vanne mesto sospir	SATB
O quante volte ò quante	TT		

* * * *

Deus est charitas	mot.	SATB	MS 111
Domine mi Rex	"	SATB	MS 111
Salve Regina	ant.	SS/ST	MS 116

DAL PANE Domenico
(Rome, ?/1694)

Roman school; sopranista and composer; for 25 years member of the Sistine Chapel.

<i>Sagri Concerti</i> (1675)		(motets)	Pr 34
Adesto mihi IESV	SB	Christum regem	SAT
O quam suavis est	SS	Quis est iste	SSS/SST
Tu enim misereris	SS	Quid miraris	ATB
Sicuti enim	SS	Oculi omnium	SSB
		Amantissime IESU	SSS/SST
Verbum supernum		SSST	
Conuenientibus		SSATB	
Fratres, ego enim		SSATB	
Tantum ergo		SSATB	
Alma redemptoris		SSATB	

D'ELIA Vincenzo
(Palermo, XVII cent.)

Organist in the Royal Palace and 'Luogotenente' of the Royal Chapel in Palermo; Pr. 40 is the only work mentioned by Mongitore; the Mdina collection has the complete 'unicum'.

<i>Salmi et Hinni</i> (1636)			Pr 40
Domine ad adiuvandum		"in Concerto"	8v
Dixit Dominus		"Intonatione a 4"	SATB
Sede a dextris		"in Concerto"	8v
Confitebor tibi Domine			8v
Beatus vir qui timet Dominum			8v
Laudate Pueri Dominum		"in Concerto"	8v
Laudate Dominum omnes gentes			8v
Magnificat		"in Concerto"	8v

GENERAL INDEX OF NAMES AND WORKS

SALMI DELLA B.V.

Domine ad adiuvandum	"Corrente"	8v
Dixit Dominus	"Corrente"	8v
Laudate pueri	"Corrente"	8v
Laetatus sum		8v
Nisi Dominus aedificaverit		8v
Lauda Ierusalem		8v
Magnificat	"Corrente"	8v
Ave Maris Stella		SATB
Exultet orbis gaudijs	"con sinf. si placet"	SATB
		2 vl, vla, cemb.
Iste Confessor		SATB
Iesu Corona Virginum		8v

DI LORENZO Mariano
(Noto, Sicily, XVI-XVII cent.)

Sicilian School; priest; besides Pr 98 which is an *unicum*, Mongitore mentions *Primo libro de' madrigali a cinque voci, con un Dialogo a otto*, Venezia, G. Vincenti, 1602, and other compositions in *Infidi lumi Madrigali a 5 voci di diversi Autori Siciliani*, Palermo, G.B. Maringo, 1603; both works are lost.

Salmi, Magnificat ... a 4v. (1624) Pr 98

Messa breve	Laudate Dominum omnes gentes
Domine ad adiuvandum me	Laetatus sum in his quae
festina	sunt mihi dicta
Dixit Dominus	Nisi Dominus aedificaverit domum
Confitebor tibi Domine	Lauda Ierusalem Dominum
Beatus vir qui timet Dominum	Magnificat
Laudate pueri Dominum	Falsi Bordoni

DIRUTA Agostino
(Perugia, end of XVI cent./?)

Augustinian monk; ch.mas. at Asola, then in St. Augustine, Rome (1630-47)

<i>Compieta concertata</i> (1623)	SATTB	Pr 38
Ivbe Domine	Qui habitat	
Fratres sobrij	Ecce nunc	
Domine ad adiuvandum	Te lucis	
Cum invocarem	In manus tuas Domine	
In te Domine	Nunc dimittis	

GENERAL INDEX OF NAMES AND WORKS

Salve Regina
Aue Regina coelorum
Regina coeli laetare

Viridarium Marianum (1631)

Letania prima
O Gloriosa Domina
Letania seconda
O Gloriosa Domina
Letania terza
O Gloriosa Domina
Letania quarta
O Gloriosa Domina
Letania quinta
O Gloriosa Domina
O Gloriosa Domina

Davidicae Modulationes (1646)

Dixit Dominus
Confitebor tibi Domine
Confitebor tibi Domine
Beatus vir
Laudate pueri Dominum
Laudate Dominum omnes gentes

Hymni pro Vesperis (1646)

Creator alme siderum	4v
Iesu Redemptor omnium	4v
Iesu Redemptor omnium	5v
Deus tuorum militum	4v
Exultet Orbis gaudijs	4v
Saluete flores martyrum	5v
Crudelis, Herodes, Deum	5v
Lucis Creator optime	4v
Lucis Creator optime	5v
Lucis Creator optime	5v
Quodcumque in Orbe	5v
Egregie Doctor Paule	5v
Audi benigne Conditor	4v
Vexilla Regis prodeunt	4v
Ad Regias agni dapes	4v
Vexilla Regis prodeunt	5v
Te splendor, et virtus Patris	5v
Salutis Humanae Sator	4v

Alma Redemptoris Mater
Miserere
Te splendor et virtus Patris

Pr 36

4v conc.
4v conc.
4v conc.
4v conc.
5v conc.
5v conc.
5v conc.
5v conc.
6v conc.
6v (2S conc.)
SS conc.

ATB

Pr 37

Laetatus sum in his
Nisi Dominus
Lauda Ierusalem
Magnificat anima mea
Litania B.M.V.

SATB Quin

Pr 35

Veni Creator Spiritus	4v
Veni Creator Spiritus	4v
Veni Creator Spiritus	5v
Iam sol recedit	5v
Pange lingue gloriosi	5v
Vt queant laxis	5v
Decora lux aeternitatis	
auream	5v
Pater superni luminis	5v
Miris modis repente liber	4v
Quicumque Christum	4v
Te splendor, et virtus Patris	4v
Ave maris stella	4v
Ave maris stella	4v
Ave maris stella	4v
Ave maris stella	5v
Ave maris stella	5v
Ave maris stella	5v

GENERAL INDEX OF NAMES AND WORKS

Custodes hominum	5v	Sanctorum meritis	5v
Placare Christe servulus	5v	Rex gloriose Martyrum	4v
Exultet Orbis gaudijs	5v	Rex gloriose Martyrum	5v
Exultet Orbis gaudijs	5v	Iste Confessor Domini	4v
Exultet Orbis gaudijs	5v	Iste Confessor Domini	5v
Tristes erant Apostoli	4v	Iste Confessor Domini	5v
Tristes erant Apostoli	5v	Iesv corona virginum	4v
Deus tuorum militum	5v	Iesv corona virginum	5v
Deus tuorum militum	5v	Fortem virili pectore	4v
Deus tuorum militum	4v	Fortem virili pectore	5v
Deus tuorum militum	5v	Caelestis Vrbs Ierusalem	4v
Sanctorum meritis	4v	Caelestis Vrbs Ierusalem	5v

DONATI Ignazio
(Casalmaggiore, Cremona, c.1570/Milan, 1638)

Organist and ch.mas. in Urbino, Pesaro, Fano, Milan.

<i>Concerti Ecclesiastici</i> (1626)		(motets)	Pr 39
In te Domine speravi	SS/TT	Non vos relinquam	
Cantate Deo	SS/TT	orphanos	SSS/TTT
O dulcis & bone Iesu	AT/SB	Iustus es Domine	STB
Egredimini Amatores	TA/BS	Gaude Maria virgo	STB
In te Domina confido	ST	Ego diligo diligentes	SATB
O Porta Caeli	SA/TB	Iste est qui	SATB
Pulchra facie	SS/TT	Adiuro vos filiae Ierusalem	SATB
Beatus Pater Franciscus	AT/AS	Venite filii audite me	SSST
Dominus sit vobiscum	SS/TT		
Surge amica mea	SS/TT,B	Paratum cor meum Deus	5v
Cantemus Domino	SSS/TTT	O Iesu mi dulcissime	5v
		Exultate omnes	5v

DRAGO (DROGHO) Antonino

Allegrezza Pastori		
(Nenia Pastorale)	SATB	MS 25
Villanella in Pastorale	ATB	MS 24

DU CAURROY Eustache
(Gerberoy, Beauvois, 1549/Paris, 1609)

Since 1569 in service at the royal chapel in Paris.

<i>Fantasies</i> (1610)		(motets)	Pr 20
Fantasie 1 to 7	3v	Fantasie 27 to 38	5v
Fantasie 8 to 26	4v	Fantasie 39 to 42	6v

GENERAL INDEX OF NAMES AND WORKS

DU MONT Henry
(Villers l'Evêque, Liege, 1610/Paris, 1684)

Active as organist and ch.mas. in Belgium and France.

<i>Cantica Sacra</i> (1652)		(motets)	Pr 112
Qua est ista	SS/AT	Domine saluum fac	SS/TA,B
Vulnerasti	SS/AT	Credidi	SAB
Vide homo	SS/TT	Pauana	SAB
Non defrauderis	SA/AT	Symphonia	SSB
Tristitia vestra	SS/TA	Allemanda	SSB
Quam dilecta	SS/AT	O gloriosa Domina	SSSB
Congratulamini	S,S/T	Aue gemma	SSAB
Alleluya	S/A,B	Cantate Domino	SSAB
Surrexit Pastor bonus	S/A,B	O Domine Deus	SSAB
O foelix Roma	AT/SS	Laudibus cives	SSSA
In lectulo meo	SS	Bernardus doctor	SSSA
Adiuvo vos	SS/AT	Domine saluum fac	SSAB
Magnificat	SS/AT	Laudate Dominum	SSAB
Ab initio	SS/AT	Veni creator Spiritus	SSAB
Cantantibus Organis	S/A,B	O Panis angelorum	SSSB
Est secretum	S/A,B	Panis angelicus	SSAB
Virgo gloriosa	S/A,B	Symphonia	SSAB
Conuerte	SAB	Christus natus est	SATB
O Salutaris	SAB	Litaniae B.M.V.	SSAT/B
Laudemus	SS/A,B	Allemanda gravis	SATB

DUPONCHEL Jacques
(Douai, Nord, XVII cent./Osimo, Ancona, c.1685)

French composer; minor conventual; ch.mas. in Rome, since 1671 at Osimo.

<i>Messe</i> (1676)			Pr 41
	Messa	SSB	
	Messa	SATB	
	Messa	SSATB	

DURANTE Silvestro
(Rome, XVII cent./?)

From 1643 to 1662 ch.mas. in St. Mary in Trastevere, Rome.

Adest solemnitas inclyta	mot.	ATB	Pr 55
Anima Christi	"	SSB	Pr 59, MS 118
Benedicam Dominum	"	SB	Pr 50
Cantate Domino	"	SS	Pr 50
Cantate le venture, e le dolcezze	madr.	3v	Pr 61

GENERAL INDEX OF NAMES AND WORKS

Congregate sunt gentes	mot.	ATB	Pr 49
Laetatus sum	ps.	SSATB	Pr 15
Laetentur coeli	mot.	S	Pr 53
Magnificat	cant.	SAT	Pr 58
Messa "Corre la Nave mia"	5/9v:	SSATB; SATB rip: 'si placet'	Pr 60
Misericordias Domini	mot.	ATB	Pr 51
Mortales quid sumus	"	SSB	Pr 14
O Iesu	"	AT	Pr 51
O Mortalis	"	ATB	Pr 57
Selue beate	madr.	3v	Pr 61
Salve Mater	mot.	SSAT	Pr 51, MS 114
Salve Mater	"	SSAT	Pr 59

FABRI Stefano
(Rome, 1606/1658)

Roman school. Since 1641 ch.mas. in Rome.

Salmi concertati a 5v (1660) Pr 48

Dixit dominus	Lauda Hierusalem
Confitebor	Credidi
Beatus vir	In convertendo
Laudate pueri	De Profundis
Laudate Dominum	Beati omnes
Laetatus sum	Magnificat
Nisi Dominus	Magnificat

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Anulo suo	mot.	SSSS	Pr 120
Coeli dicite	"	SSAT	Pr 120
Domine in furore tuo	"	SSB	Pr 59, MS 118
Gaudeant per orbem	"	SSS	Pr 120
Inquietum est cor nostrum	"	SS	Pr 56
O quam metuendus est	"	SSB	Pr 56
O venerabile sacramentum	"	SSATB	Pr 120
Quam dilecta tabernacula	"	SSB	Pr 49
Si Deus	"	SSB	Pr 51
Triumphum laudabilem	"	ATB	Pr 55

FACCHI Agostino
(Bologna, ?/Vicenza, 1662)

Minor conventual; organist in Bologna and Vicenza. Pr 43 is an 'unicum'.

Madrigali (1625) Pr 43

Presso un fiume	dial ST/TT	Ahi che pur gionto	SS/TT
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GENERAL INDEX OF NAMES AND WORKS

Lontan da voi	SS/TT	O sguardo incauto	SATB
Se tu sei foco Amore dial.	S/T,B	Si che voglio	SSAT
Dhe se tanto sei vaga	ATB	S'io non v'amo	SATB
Gia Vincitor dial.	SSA	Vuoi darmi	SATB
E partito il mio ben	SS/TT,B	Com'è più bello	SSATB
O Dio	SS/TT,B	Habbi musica	SSATB
Dalle piume	SS/TT,B	Lettera Amorosa a voce sola	S
Spontate herbett'e fiori	TTB	Canzone a 4 del M.R.P.	
Crudelissima Dori	SATB	Lodovico Beretta	4 vla
Motetti ... con le Littanie (1635)			Pr 42
O virgo Coeli	ST/TT	Ista est N.	SST/TTB
Bonum est	SS/TT	O Sacrum	S/T,AB
Quid timidi	AT	Audite Coeli	SS/TT,B
Nil canitur	2v	O Virgo Prudentissima	SS/ST,AB
Omni die	SS/TT	Ave saluberima	SS/ST,AB
Quem terra	AT	Salve regina	SSATB
lesu dulcis	SS/TT	Letanie della Madonna	SSTTAB
Exurgat Deus	SS/TT,B		

FASOLO Giovanni Battista
(Asti, XVII cent./?)

Minor conventual; ch.mas. in the cathedral of Monreale, Sicily.

Arie spirituali (1659)			Pr 45
Nasce l'Huomo	SS/TT	O gran felicità'	ST
La fede senza l'opre	SS/TT	Fulmini fulmini contro me	SA
Il peccato mi spauenta	SS/TT	O potenza de la sola	
Son satio di seguir	SS/TT	penitenza	SS/TT
Il tempo ogni cosa disfà	SS/TT	Vai dicendo sempre mai	ST
A la gioia al contento	SS	Alto nume fà	SS/TT
Offeso Dio	SS/TT	Dir non si sà	SS/TT
Nò nò questo nò	SS	Voi piaghe sante	SS
Il rege del ombre	SS	Genirrice e purissima	ST
Fuggo lieto tanti inganni	SS	Se l'onda marina	SS
O Maria	SS	Vergine pia	SS/TT
O Pane del Cielo	SS/TT	Tu sola immacolata	SS/TT
Chi darà il pianto	SS/TT	Ohi me che pena	AT
Goder vò ricchezze	SS	Beate menti	SS
O gran Regina	SS	Frà i tesori del cielo	AT
Non voglio seguire	SS/TT	Chi fè il cielo il mar la terra	SA
Vattene vattene lusinghiero	SS/TT	Tu sei Regina	SA
Si così è	ST	Occhi miei fate due fiumi	SA

GENERAL INDEX OF NAMES AND WORKS

Deh superbi	ST	Sù pensiero all'armi	ATB
O tesoro di natura	SST	Perche tanto ostinar	ATB
Spiriti alati	SAT	Silentio tacete	SST
O speranze fallaci	SSB	Che temi alma mia	STB
Il mondo milita	SS/TT,B	Ti lascio o mondo	ATB
Ostinato peccatore	SAT	Vergine sacra e pia	ATB
Spargete in torno	ATB	Star vn cor senza Dio	ATB
Il nome amoroso	ATB	O stato beato	ATB
Chi vuol bellezze rare	ATB	Aiuto correte a i ladri	ATB
Cor mio	SST	Vn alma smarrita	dial. ATB
Tanti tormenti a me	SST	Ohime	dial. ATB
Se il dolor che ne dà	ATB	A la caccia sù sù	SST
Nò nò all'offesa mai ritornerò	ATB	Chi nasce d'Adamo	S/T, 2 vln
Voi ch'accendete la sete	ATB	Il Mondo ch'e'vn Mare	S/T, 2 vln
Tu sei homo	ATB		

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Beatus vir	ps.	SSATB	Pr 15
Magnificat	cant.	SSATB	Pr 15

FERRARI Girolamo (Mondondone)

Minor Conventual, disciple of Ghizzolo; ch.mas.in the Cathedral of Vimercate (Milano) in 1624.

Dixit Dominus	ps.	SSATB	Pr 15
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FIAMENGO Francesco
(?/?)

Composer; about 1635 active in Messina where he was probably born; wrote: *Pastorali concertati*, op. III, Venice, A. Vincenti, 1637; "Sonata pastorale" for vl, vla, trb or lute; *Cantate a 3 voci*, Messina, 1632 (lost); MS 66 is an *unicum*.

Poscia ch'el re crudel	dial.	SATB	MS 66
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FILIPPINI Stefano
(Italy, XVII cent.)

Augustinian monk; organist and ch.mas. in Rimini; since 1675 ch.mas. in the cathedral of San Marino.

Messe a 3v (1656)			Pr 47
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Messa Prima	SSB
Messa Seconda	SAT
Messa Terza	ATB

Salmi concertati a 3v (1685)			Pr 46
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Confitebor I	SSB	Confitebor II	ATB
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GENERAL INDEX OF NAMES AND WORKS

Confitebor III	ATB	Laudate pueri III	ATB
Laudate pueri I	SSB	Nisi Dominus	ATB
Laudate pueri II	ATB	De profundis	ATB

FIORAVANTI Valentino
(Rome, 1764/Capua, 1837)

Opera composer. Since 1816 ch.mas. in St. Peter, Rome.

L'Isola disabitata	symphony in D	MS 26
	FOGGIA Francesco (Rome, 1604/1688)	

Roman school; active in Köln, Munich, Austria; ch.mas. in Roman churches.

<i>Litaniae et sacrae cantiones</i> (1652)		(motets)	Pr 64
Quo progredieris	SS	Florete flores	SSB
Repleatur os meum	SS	O vos mortales	ATB
Fugite peccatores	SS	Quam clara	SSB
Cernis panem	SS	Dominus est salus	SST
Quis dabit mihi pennas	SS	Ecce paratum	SST
Paratum cor meum	SS	Quis similis	SSB
Ave Maria	SS	Pre timore autem	SSAA
Et quando de somno	SS		
Adoremus Christum	SSB	Letanie B. Mariae Virginis	SSATB
Cantabo Domine	SST	Salve Regina	SSATB

Psalmi quaternis vocibus (1660) Pr 66

Dixit Dominus	Nisi Dominus
Confitebor	Lauda Ierusalem
Beatus vir	Credidi
Laudate pueri (MS 119)	In convertendo
Laudate Dominum	De profundis
Laetatus sum	Magnificat

<i>Sacrae cantiones</i> (1661)		(motets)	Pr 70
Ad sonos ad cantus	SS	Veni dilecte mi	SST
Exultavit cor meum	SS	Super flumina Babylonis	SSB
Quis mihi dabit	SS	Multae filiae	SST
Isti sunt	SS	O IESV	SST
Amavit eum Dominus	SS	Quare non laetetur	SST
O quam suavis	SS	DEVS charitas est	SSS
Non tacebo	SS	O Martyr	SST
Festinate ò gentes	SS	Ex altari tuo Domine	SAT
Festina veni	SS	Salve Regina	SSA/TB
Laetare cor meum	SS		

Octo Missae (1663)**Pr 68**

Missa, detta Corrente 4v
 Missa, detta Venite Gentes 4v
 Missa, Sine Nomine 5v
 Missa, detta la Battaglia 5v

Missa, detta Tre Pastorelli 5v
 Missa, O quam Gloriosum est 8v
 Missa, Iste est Ioannes 8v
 Missa, Tu es Petrus 9v

Sacrae cantiones (1665)**(motets) ATB****Pr 62**

Vanitas
 Sperate
 Ad arma ad arma
 Festinemus iubilemus
 Deus lumen
 Gaudent in coelis
 Lux perpetua
 Iste sanctus

Ecce Sacerdos magnus
 Iucundare gloriare
 Estote fortes in bello
 Redite sonitus
 Multae filiae
 Veni sponsa Christi
 Litaniae beatæ Mariæ Virginis
 Salve Regina

Messe a 3,4,5v (1672)**Pr 69**

Missa In die laetitiae 3v
 Missa Pilegra 4v
 Missa Exultate Deo 5v
 Missa Laeti cantate 5v

Missa Andianne 3v
 Missa Sine nomine 5v
 Missa Iubilare Deo 5v
 Missa Cantate Domino 5v

Letanie a 3, 4, 5, e 6v (1672)**Pr 65**

Letanie SAT
 Letanie SSAT
 Letanie concertate SATB
 Letanie concertate SSATB

Letanie concertate SSATB
 Letanie SSATTB
 Salve Regina conc. SSATB

Motetti et offertorii a 2, 3, 4, e 5v (1673)**Pr 67**

Mottetti: Ave Maria SS
 Ad Caelestis triumphum SS
 Et quando de somno SS
 Memoriam fecit SS
 Tormenta non sunt SS
 O Benedicte Iesu SS
 Ego autem in Domino AT

Posuit signum ATB
 In valle lacrymarum SSB
 Gloriosum diem SST
 Quem ad modum desiderat SSB

Offertorii: Inveni David SATB
 Veritas mea SATB

GENERAL INDEX OF NAMES AND WORKS

	Laetamini in Domino Mihi autem Salve Regina				SATB SSATB SSATB
	*	*	*	*	
Ad cantus		mot.	SS		Pr 51
Adiuva me Domine		"	SS		Pr 56
Alma		"	ATB		MS 73
Amavit eum Dominus		"	SS		Pr 40
Beatus N.		"	SS		Pr 120
Beati qui ambulant		mot.	SST		Pr 56
Cantate omnes		"	SSA		Pr 120
De Valle lacrimarum		"	S		Pr 54
Deus charitas est		"	SSS		Pr 40
Domine quinque talenta		"	SSS		Pr 50
Ecce mater pulchrae dilectionis		"	SSATB		MS 28
Ecce progreditur		mot.	S		Pr 53
Florete flores		"	SST		Pr 50
Iesu clemens		"	SSAT		Pr 51
In memoria aeterna		"	ATB		Pr 55
Iste Sanctus pro lege Dei		"	SST		Pr 49
Isti sunt viri		"	SSB		MS 118
Iubilare		"	SS		Pr 51
Lauda Ierusalem		ps.	SSAT		Pr 15
O dies		mot.	SS		Pr 57
O dolor		"	SSATB		MS 112
O felix		"	SST		Pr 13
O ignis		"	SATB		Pr 50
O Israel		"	SSAT		Pr 120
O pietosum		"	SSB		Pr 51
O Virgo quae nos protegit		"	SS		Pr 14
O vos omnes surgite		"	SSATB		MS 112
Regina coeli		"	SSB	Pr 59, MS	118
Repleatur os meum		"	SS		Pr 50
Vidi Angelum		"	SST		Pr 50
Venite o gentes		"	SSB		Pr 59
Virginis Deiparae		"	SSAT	Pr 59, MS	114

FRANCESCO da TARANTO

Pr 44 is not included in RISM:

<i>Carmina dulcisona</i> (1636)		(motets)	Pr 44
Sancta et immaculata	AT	Veni de libano	AT

GENERAL INDEX OF NAMES AND WORKS

Hodie Sanctus	AT	Sancti, & iusti	SAT
Repleatur os meum	ATB	Impie crudelis	SAT
Gaudete in Domino	ATB	Puer meus	SAB
Aue gemma	ATB	O quam suavis	ATB
Aue Regina	ATB	Tantum ergo	ATB
Surge prospera	ATB	O salutaris	ATB
Quae est ista	ATB	Noum sydus	AAT
Gaude Maria	ATB	Si quaeris	SAT
Dulcissime Iesu	ATB	O proles	SAT
Laetamini in	ATB	O sacrum	AAT
Super omnia	ATB		
Regina coeli	ATB	Sacris solennijs (sic)	SATB
Non vos	ATB	Ceduntur cladijs	SATB
Veniet dilectus	ATB	Iste confessor	SATB
Euge serue	ATB	Tollite iugum meum	SATB
Omnes gentes	ATB	Salve Regina mater	SATB
Iudica Domine	ATB	Alma redemptoris mater	SATB
Veni Domine	SAB	Ave Rex noster	SATB
Hodie Maria	AAT	Vere languores nostros	SATB

FUSARIO Paolo

Omnes gentes	mot.	ATB	Pr 14
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GABUSSI (Gabuzio) Giulio Cesare
(Bologna, c.1555/Milano, 1611)

Ch.mas. in Rome, Forli', Milano; also active in Krakow.

Anima mea liquefacta est	mot.	SB	Pr 115
Beata Agata	"	STB	"
Consolamini	"	SB	"
Dic nobis Maria	"	SATB	"
Domine exaudi	"	SB	"
Exaltabo te Deus	"	SATB	"
Gaude et laetare Maria	"	SB	"
In convertendo	ps.	ST	"
Super flumina Babylonis	mot.	TB	"
Surge amica mea	"	SB	"
Vulnerasti cor meum	"	SB	"

GALLERANO Leandro

(Brescia, XVI, cent./Padova, c. 1630)

Minor conventual; organist in St. Francis, Brescia; since 1624 ch.mas. in St. Anthony, Padova.

Beatus vir	ps.	8v	MS 30
Confitebor	"	8v	MS 29
Magnificat	cant.	5v	MS 31

GAMBERINI Michelangelo

(Cagli?, XVII cent./?)

Ch.mas. in St. Venanzo, Fabriano.

Motetti Concertati (1655)

Pr 71

Psallite Domino	SS	Omnes gentes	SSB
Angelis suis	SB	Gaude Maria	SSS
Deus laudem meam	TT	Currite populi	SSA
Regnum mundi	SA	O quam metuendus	SMST
Valete deliciae	SS	Eia milites	SSS
Surgite cum gaudio	SS	Gaudens gaudebo	SSAB
Regina coeli	SS	Dominus illuminatio	SSAA
Salve Regina	SB	O sacramentum	SSAT
Florete flores	SST	Laudate Dominum	SATB
Cantate Domino	SSB	Estote fortes	SATB

GESUALDO Carlo, principe di Venosa

(Naples, c.1560/1613)

The 1617 Neapolitan edition of Libro V of madrigals (Pr. 123) is an *unicum*; RISM mentions only the 1611 edition of G.G. Carlino.**Madrigali a 5 v (1617)**

Pr 123

Gioite voi col canto	O voi troppo felici	
S'io non miro non moro	Correte amanti a prova	
Itene o miei sospiri	Asciugate i begli occhi	
Dolcissima mia vita	Tu m'uccidi o crudele	
O dolorosa gioia	Deh scoprite il bel seno	
Qual fora donna	Poiche l'avida sete	I parte
Felicissimo sonno	Ma tu cagion di quella	
Se vi duole il mio duolo	atroce	Il parte
Occhi del mio cor vita	O tenebroso giorno	
Languisce al fin chi da la vita	Se tu fuggi io non resto	
Mercè grido piangendo	T'amo mia vita	

GHIZZOLO Giovanni
(Brescia, XVI cent./Novara, 1625)

Minor conventual; ch.mas. in the cathedrals of Ravenna, Padova and Novara.

Messa salmi lettanie ... a 5/9v (1619)

Pr 78

Messa Concertata a 9, o 5 v (MS 33)
Domine ad adiuvandum
Dixit Dominus
Confitebor tibi
Beatus vir

Laudate pueri
Laudate Dominum
Credidi propter
Lauda Hierusalem
Magnificat

Falsi bordoni, e Gloria Patri
Litaniae B.V. Mariae
Canzon detta la Grilla a 4

Madrigali a 5v (1621)

Pr 77

Come il gelo
Non altrimenti
Ah' purtroppo
O crudel Amarilli
Piouon da gli occhi
Fassi dilluvio il pianto
Langue al vostro languir
Chi vuol hauer felice
Comen in vago giardin
Dove ape sussurando
Cosi la verginella
Arda pur sempre o mora

Prima parte
Seconda parte
Prima parte
Seconda parte
Prima parte
Seconda parte

Prima parte
Seconda parte
Terza parte

Concertati

Rido perche tu ridi
Da si rapido strale
Tal'hor Lidia ridendo
Mira mira com'io son bella

Ardemo insieme bella Donna
O Mirtillo Mirtillo
Salirò sù le nubi
Souente all'hor

Salmi, messa conc. a 4v (1624)

Pr 76

Domine ad adiuvandum (MS 119)
Dixit Dominus (MS 119)
Confitebor tibi Do.
Beatus vir (MS 119)
Laudate pueri
Laudate Dominum (MS 119)
Credidi propter

Nisi Dominus
Lauda Hierusalem
In Convertendo
Magnificat (MS 119)
Messa Concertata
Falsi Bordoni

Laudate Dominum ps.

ST

Pr 115

GENERAL INDEX OF NAMES AND WORKS

Magnificat	cant.	SSATB	MS 32
Quam pulchra	mot.	SATB	Pr 115

GIAMBERTI Giuseppe
(Rome, c.1600/c. 1662)

Roman school; ch.mas. in Orvieto and Rome.

Laudate Dominum	ps.	ATB	Pr 58
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GIANSETTI Giovanni Battista
(Rome, XVII cent.)

Ch.mas. of duke of Sermoneta, then in Rome.

Benignissime Iesu	mot.	SS	MS 34
Quare Domine faciem tuam	„	SSB	MS 35

GIOVANNONI Vincenzo

Active in Rome; in 1647 organist in S. Lorenzo in Damaso.

Agite o plantas	mot.	SAB	Pr 49
Amore Iesu langueo	„	SSATB	Pr 120
Spargite flores	„	SATB	Pr 59, MS III, 114

GRANDI Alessandro
(Sicily? XVI cent./Bergamo, 1630)

Since 1597 ch.mas. at the Accademia della Morte, Ferrara; then in Venice and Bergamo.

<i>Celesti Fiori</i> (1625)		(motets)	Pr 73
Cupio dissolui	SS/TT	Quid miseri	STT/TTT
Qualis hodie (dial.)	ST/TT	O Magnum Sacramentum	STB/TTB
Tu Pulchra es Maria	SS	Placens	SAT
(sopra il Madr. "Non sa che sia dolor")		Veniat dilectus meus	STTB/TTTB

Cantilene

Quam Pulchra es	SS/TT	Letemini	STB/TTB
O Speciosa	SS/TT,B	Gaudeamus	SSBr

<i>Salmi a 8 brevi</i> (1629)			Pr 74
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Domine ad adiuvandum		In exitu Israel	
Dixit Dominus		Laetatus sum	
Confitebor		Nisi Dominus	
Beatus vir		Lauda Ierusalem	
Laudate pueri		Credidi propter	
Laudate Dominum		In Convertendo	

Domine probasti
De profundis clamavi
Beati omnes
Memento Domine

Magnificat
Dixit Dominus Domino 10v
Magnificat anima mea 10v

GRAZIANI Bonifacio
(Marino, Rome, 1604-05/Rome, 1664)

Roman school; priest; ch.mas. in Rome. Pr 79, Pr 86, Pr 87 are unique copies of the respective editions.

Il libro de motetti (1652)

Venite gentes	SS	Ad solemne coeli gaudium	SSB	Pr 89
Gaude Ierusalem	SS	Transeamus Pastores	SAB	
Surrexit Christus	SS	Convertimini ad me	SSB	
Gaudete omnes populi	SS	Frangite esurienti	ATB	
Mille mille tormenta	SST	O quam mirabilis	SSST	
Adeste turba celitum	SST	Quis mihi det	SSTB	
Congregati sunt	SST	Mortales Adae filii	SSATB	
Ave millies beata	SST	Ecce purpureis	SSATB	
Annunciabo tremens	SSB	Tu es Deus	SSSATB	
		O Quibus aeterni	SSSATB	

Psalmi vespertini (1652)

Dixit Dominus	SSATB	Laudate pueri Dominum	Pr 95
Confitebor		In exitu	
Beatus vir		Magnificat	

Psalmi vespertini (1653)

Dixit Dominus	SSATB	Nisi Dominus	Pr 96
Confitebor		Lauda Ierusalem	
Beatus vir		In convertendo	
Laudate pueri Dominum		Credidi	
Laudate Dominum		De profundis	
Laetatus sum in his		Magnificat	

Motetti a 2, 3, e 5v (1656)

Exulta	SS	Congregate sunt	SSB	Pr 88
Audite potentes	SS	Benignissime Iesu	SST	
Gaudia felices	SS	Venite omnes gentes	SST	
Ad dulces amores	SS	Ad cantus ad melos	SSA/B	
O quanto gaudio	SA	O magne rerum conditor	AAT	
Quam pulchri sunt	SST	Laudate celites	SSATB	

Il III libro de motetti a voce sola (1658) S

PR 80

Venerat illa dies
Vidi Luciferum
Florete prata
lacebam in tenebris
Quicumque amat te

Coeli Duces
Quam dilecta
Dominus illuminatio
Regina coeli
Ardens est cor meum

Il II libro de' motetti a voce sola (1662) S

Pr 79

Germinate campi
Exulta iubila
Dilecte mi quid volo praeter te
Haec est laeta, fausta dies
Volate caelites
Vos qui statis in hac vita

Erumpite flammae
Gaude gaude exulta
Diem festum celebrate
Erumpe Mariam
Rorate nubes
Alma Redemptoris

Litanie (1665)

Pr 91

Litania
Litania
Litania
Litania
Litania

SSA Br
SSATB
SSATB
SSAATTB
SSAATTBB

Motetti a 2, 3, 4, e 5v (1665)

Pr 87

Amo Christum SS
Plangite SS
Quanta pericula SS
Qualis est amatum gloria SA
Exultate Deo AA
Estote fortes in bello BB
Transfige SST

Peccavi SAT
Dicite filiae Sion SAT
Quando consolabor SST
Surge Cythara SSB
Surge veni SSTB
O cor meum SSATB
Fugite mortis umbrae SSATB

Antifone della B.V.M. (1665)

Pr 92

Salve Regina
Salve Regina
Salve Regina
Salve Regina
Salve Regina
Salve Regina
Alma Redemptoris Mater
Alma Redemptoris Mater
Ave Regina caelorum
Ave Regina caelorum

S solo, rip a 4
SSA Br
SSATB
SSATB
SS, rip a 4
SS, rip a 4
SSATB
SS, rip a 4
SSATB
SS, rip a 4

Regina caeli
Regina caeli

SSATB
SS, rip a 4

Motetti a 2, e 3v (1667)

Pr 83

Venite gentes SS
Surrexit Christus SS
Hic est Panis SS
Omnes gentes SS
Domine ne in furore SSB
Haec est vera fraternitas SSB

Surge veni SST
Mille mille tormenta SST
Adeste turba SST
Ave millies beata SST
Transeamus Pastores SAB
Convertimini SSB

Sacri concerti (1668)

(motets) Pr 94

Iam dextras armate SS
Ad arma mortales SS
O dulcis Amor Iesu SS
Quo volitas SS
O faelix Anima SA
Usque quo Peccatores SST
Recordare Domine SST
Salvator mundi ATB

Stella Coeli SST
Panis Angelicus SSAT
Derelinquat impius SSTB
Convolemus SSAT
O salutaris Hostia SSATB
Surrexit Christus SSATB
Caelorum Principes SSATB

Il V libro de' motetti a voce sola (1669) S

Pr 82

Ad Matrem venite
Sinite me
Si quis diligit me
Multiplicatae sunt
Populos a peccatis avertens

Haeu, quia incolatus meus
Audi Clementissime Domine
Dum sederet Beatus, vel Beata N.
O hylaris, et fausta dies
Magnificate omnes

Il II libro delle messe (1674)

Pr 90

Missa Cursorum a 4
Missa Sancta Maria de Victoria concertata a 5
Missa de S. Ioseph. Concertata a 5
Missa Angelica concertata a 8
Missa S. Teresia, piena a 8

Motetti a 2, 3, 4, e 5v (1676)

Pr 84

Surge propra SS
Infelix non vides SA
O admirabilem AA
Calicem salutaris BB
Amor Iesu dulcissime SSAT
Gaudete o Mortales SSAT

Quis dabit capiti meo SST
O Beati qui tonatis SSS
Ad Cantus redite SSS/SST
O Angelorum Panis SSS/SST

O miracula, o Prodigia
Laudemus eia cantibus

SSTB
5v

Musiche sagre e morali (1678)

Pr 93

Oh che sempre mi scordi	S	Non ho voglia di penar più	SSA
Su lieto mio cuore	S	Siamo qui Suore fatali	dial. SST
Generoso pensiero	S	Ecco aperto l'Abbisso	dial. SST
Mobil nave è nostra vita	ST	Presso quel sasso	dial. SSS
Gran tesoro de' Mortali	ST	Crudelissime spine I Parte	ATB
Amici Pastori	SA	Acutissimi chiodi II Parte	
Peccator dimmi perchè	SAT	Mal'accorto pensier	SSST
Germogliano	Prima Parte SAT		
Combattino	Seconda Parte		
	*	*	*
Hic est panis	mot.	SS	MS 36
Salve Regina	"	S	MS 37

GROSSI Carlo
(Vicenza, XVII cent.)

Ch.mas. in Reggio Emilia, Vicenza and Mantova; also active in Innsbruck and Vienna.

Moderne melodie a voce sola (1676)

(motets)

Pr 72

Respexi in Mundum	S/T	Laeta dies	S/T
O tandem quiescite	S/T	Laetamini gentes	S/T
Quaero plagas	S/T	Quid miramini	A
Ad ripas fluminis	S/T	O quam gauderet	A
Quibus ehu laqueis	S/T	Gemmae purpure regales	A
Spera mortalis spera	S/T	Ad arma	S/T
Currite Pastores	S/T	Astra mala	S/T
O quam foelix	S/T	Salve Regina	S/T
En Panis	S/T	Salve Regina	A
Quis det oculis meis	S/T	Salve Regina	Br

GUIDUCCI Girolamo

Letanie (1677)

Pr 75

Letania della Madonna	SS	Letania della Madonna	ATB
"	SB	"	SATB
"	SST	"	SSATB
"	TTS	"	SATTB
"	SSB conc.	"	a 5: SSB, 2 vl
"	SSB		

INSANGUINE Giacomo (Monopoli)
(Monopoli, Bari, 1728/Naples, 1795)

Neapolitan School; studied at the Conservatorio of Sant'Onofrio (one of his teachers was the Maltese G. Abos); second master and after Cotumacci's death in 1785, first master at the same Cons.; organist and chormas in the cathedral of Naples.

Christus factus est	mot.	SSSB	MS 48A
Christus factus est	„	SSAA	MS 48B
Partimenti			MS 747

JOMELLI Niccolo'
(Aversa, Naples, 1714/Naples, 1774)

Neapolitan School; composer of operas, oratorios and sacred music.

Alleluia Emitte	grad.	SATB	MS 239
Veni Sancte Spiritus	seq.	SATB	MS 239

LA GRECA Antonio (Fardiola)
(Palermo, 1631/1668)

Pr 113 is the only work mentioned by Mongitore and a unique copy.

<i>Armonia sacra</i> (1657)		(motets)	Pr 113
Laetantes venite	SS	O Crux mundo celebris	STB/SSB
Venite o gentes	SS	Surrexit Dominus	SSA
Cognoscam te Domine	SA	O sanctissime N.	SSB
O Admirabile Sacramentum	SS	Quae est ista. Dialogo	SATB
Iubilant caelites	SS	Iesu dulcis memoria	SATB
Hic est panis vivus	SS	Salve Regina	SATB
Ave Panis vitae	SSB	Sumite psalmum iucundum	SSATB
Festinate laetantes	SST	Decantabat sponsa Christi	SSATB
Quam dilecta Tabernacula	SAB	Lauda Sion salvatorem	
Exultate gaudete	SSB	SSATB, 2 vln a beneplacito	
Iubilans coelum intonet	SSB	Exultate gaudete	vln secondo
O quam suavis es Domine	ATB		

LEONARDA Isabella
(Novara, c.1620/c.1700)

Prioress in the monastery of St. Orsola, Novara.

<i>Motetti ... con le litanie</i> (1667)			Pr 114
Nive puer	S	O Iesu	S/T
Mestitiae angeres	A	Bonum est confiteri Domino	SS/TT

GENERAL INDEX OF NAMES AND WORKS

Silete terrae Incolae	SS/TT	Salve regina	T, vln
O fallaces mundi	AA	O dulce sonare	SAB, vln
Frustra gloriatis	SSB	Per stellas splendoris	SATB
O Maria quam dulcis,		Valete Mundi gaudia	SATB
quam cara	A, vln	Litanie, della B.V.M.	SATB

LIMIDO Stefano

Active in Milan in 1608; in 1633 violinist in the Court Chapel of Madrid.

Heu me misera	mot.	3v	Pr 115
Si bona suscepimus	"	3v	"
Veni pater pauperum	"	3v	"

LORENZANI Paolo
(Rome, 1640/1713)

Roman school; ch.mas. in Rome and Messina; also active in Paris.

Colpe mie venite a piangere	cantata	A	MS 40
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LUCINO Francesco
(Caravaggio, Bergamo, XVI cent./1617)

Priest; composer, bass singer and vice-ch.mas. in the cathedral of Milan. Pr 115 is an anthology.

<i>Concerti ... a 2, 3, e 4v</i> (1612)		Pr 115
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LUMINARIA Carlo

Surgam et circumibo	SATB	MS 41
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MAMMINI Aloisio

Ch.mas. in the Cathedral of Crema in 1678.

<i>Missam et psalmos</i> (1678)	SATTB	Pr 97
Messa	Laudate pueri	
Domine ad adiuvandum	Laudate Dominum	
Dixit Dominus	In exitu	
Confitebor	Magnificat	
Beatus vir	Salve Regina	

MANGIAROTTI Federico

Active in Albano, Rome.

Angeli Sancti	mot.	SATB	Pr 57
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MARCHESI Berardo

Native of Viadana.

<i>Messe brevi conc. a 8v</i> (1620)			Pr 99
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Missa Prima		Gaudeamus omnes	mot.
Missa Secunda		Te Deum laudamus	hymn
Missa Tertia			

MARCIANI Giovanni
(Italy, XVII cent.)

Active in Rome as organist and ch.mas.

Non hà la bionda Aurora	madr.	3v	Pr 61
Omnes sitientes	mot.	S	Pr 54
Quanta fecisti Domine	"	S	Pr 53
Quasi oliva pullulans	"	ATB	Pr 55
Quasi stella	"	ATB	Pr 59, MS 117
Rose rose beate	madr.	3v	Pr 61

MARGARINI Francesco

Fra la schiera di belle	madr.	3v	Pr 61
Omnes in iubilo Laetantes	mot.	ATB	Pr 55
Surge Aquilo et veni	mot.	SSB	Pr 49
Tutta ridente e bella	madr.	3v	Pr 61

MARINI (MARINO) Giuseppe (Gioseffo)
(Italy, XVI-XVII cent.)

Ch.mas. in Pordenone, Friuli, then in Gorizia.

<i>Il libro di Madrigali a 5v</i> (1618)			Pr 100
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Quella Damma son io		Alma afflitta che fai	
E che bel dono e questo		Era candida l'Alba	I Parte
Ah dolente partita		Ond'io ch'al lume	II Parte
O Mirtillo Mirtillo	I parte	E sospir alternando	III Parte
E tu Mirtillo	II Parte	Occhi quella pietà (d'incerto)	
Che se tu se'l cor mio	III Parte	O donna troppa cruda	

Madrigali concertati

Non sà che sia dolore	O chiome erranti	
lo moro ecco ch'io moro	Altro da te non chieggio	
lo vorrei pur morir	Sfogaui vn'alma accesa	dial.
O com' è gran martire		

MASSENZIO Domenico

(Ronciglione, Viterbo, end of XVI cent./Rome, c. 1650)

Priest; ch.mas. in the Cappella Giulia, Vatican.

Psalmi 4, 5v (1627)

Pr 101

Dixit Dominus	Credidi propter quod
Confitebor	Magnificat
Beatus vir	Magnificat, sine organo
Laudate pueri	Iste Confessor
Laudate Dominum	

MATARON Luigi (Aluigio (?), Sig. Luigi)

Confitebor tibi Domine	ps.	4v:AB?	MS 119
Dulcis amor	mot.	SAT	MS 113
Gaudeamus omnes	,,	4v:B?	MS 114
Lauda Ierusalem	ps.	4v: AB?	MS 119
Salve Regina	ant.	SAT	MS 113

MAZZAFERRATA Giovanni Battista

(Pavia, XVII cent./Ferrara, 1691)

Ch.mas. in Vercelli and Ferrara.

Cantate morali e spirituali (1680)

Pr 102

Non mi lusingar più	SS	Oh Dio che veggio	AT
Fin a quando	SS	Bellezza mortale	AB
A che pensi mio core	SA	Spunta il giorno	SSB
Crudelissimi Chiodi	SA	Forsennata humanità	SSB
Chi trovato	SB	Vdite o voi	SAB
Al pentirsi o mio cor	SB	Ecco popolo mio	ATB
	*	*	*
Laudate pueri	PS	SB	MS 46

MAZZOCCHI Virgilio

(Civita Castellana, Italy, 1597/1646)

Roman school; ch.mas. in Rome.

Sacri flores (1640)

(motets)

Pr 103

Nos autem	BB	Veni sponsa Christi	SA
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GENERAL INDEX OF NAMES AND WORKS

Tu es gloria mea	AA	Ideo iure iurando	SS
Benedicite Dominum	SB	Ave verum	SSB
In nomine Iesu	SB	Adoramus te Christe	ATB
Iesum omnes agnoscite	SB	Qui me confessus	SSB
Beata Mater	ST	Gaudete in Domino	SSA
Spiritus Domini	SS	Ecce radix	SST
Sacerdotes Dei	AT	Omnes sancti	SSB
Salva nos Christe	AA	Quam dilecta	SSAT

Psalmi Vespertini (1648)

Pr 104, MS 45

Vesperae Domini		Vesperae de B. Maria et Sanctis	
Dixit Dominus	8v	Laudate pueri	10v
Confitebor	8v	Laetatus sum	9v
Beatus vir	8v	Nisi Dominus	8v
Laudate pueri	8v	Lauda Ierusalem	10v
Laudate Dominum	5,6,9v	In convertendo	10v
Magnificat	8v	Credidi	8v
Dixit Dominus	10v	Magnificat	9v

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Adsunt dies	aria	SSATB	Pr 120
Che non miri i miei martiri	madr.	3v	Pr 61
Domine Domini	mot.	SSS	Pr 120
Domus mea	"	SST	Pr 59
Domus orationis	"	SSB	MS 118
Gaudete in Domine semper	"	SSA	MS 44
Hymnum novum	"	SATB	Pr 50
Nigra sum	"	SSBB	Pr 51
O Pretiosum	"	SSATB	MS 112
Salve Regina	"	SSATB	Pr 120
Sit gloria Domini	"	SS	Pr 120
Sospirate bellezze	madr.	3v	Pr 61
Surgite, currite	mot.	S	Pr 53
Veni columba mea	"	SB	Pr 50
Veni columba	"	SB	Pr 59

MEDICI Lorenzo

(Soresina, Cremona, XVI cent./?)

Composer; canon in St. Peter's church, Cremona. Wrote three books of canzoni, one of masses (1619).

Litanie		8v	MS 57
Gaudens gaudebo	mot.	8v	MS 57

GENERAL INDEX OF NAMES AND WORKS

MELANI Alessandro
(Pistoia, 1639/Rome, 1703)

Active in France (1648-50); ch.mas. in Pistoia and Rome. Pr. 107 is a unique copy.

<i>Concerti spirituali</i> (1682)		(motets)	Pr 106
Salve Mater	SS	Alma redemptoris	SA
Spirate zeffiri	SS	Ad arma cor meum	SB
Ecce salus	SS	O felix anima	AB
Eia in arma	SS	Peccantem me quotidie	AB
Cantemus Domino	SS	Quid dormis	SSA
Iustus ut palma	SA	Date voces pueri	SST
Salve superum Regina	SS	Congregate caetum	SSB
Fallacicum sono	SA	Derelinquat impius	TAB
Recolite memoria		5v "con rip. se piace"	
Quae est ista		5v "con rip. se piace"	

<i>Motetti a 1, 2, 3, e 5v</i> (1698)			Pr 107
Adoro te	ST	Domine Deus	STB
Peccantem me quotidie	AB	Silete tubae	ATB
Exurgat Deus	ST	Signum magnum	SSA
Laboravi in amaritudine	SA	In Celebritate tanta	SSATB
Locus iste à Deo	ATB	Tantum ergo	S,2vl

MERCADANTE Saverio
(Altamura, Bari, 1795/Naples, 1870)

Mass		TTB	MS 42
Salve Regina	ant.	T	MS 43

MERCORELLIS Giovanni Francesco
(Italy, XVII cent.)

Confitebor tibi Domine	ps.	SSATB	Pr 15
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MERULA Tarquinio
(Cremona, 1590-95/1665)

King's organist in Warsaw; active in Bergamo, Venice and Cremona.

Conceptio tua	mot.	SAT	MS 113
Conceptio tua	"	4v : B?	MS 114

MERULO Claudio
(Correggio, Reggio Emilia, 1533/Parma, 1604)

Organist and composer active in Venice and Parma. Pr 159 is the earliest printed work of the Mdina collection.

Messe d'intavolatura d'organo, libro IV (1568) Pr 159

Missae Apostolorum	Patrem in Dominicis diebus
Missae in Dominicis diebus	Patrem Angelorum
Missae virginis Marie	Patrem Cardinalium

MEZZALANCIA Filippo

Native of Barbarano, same home town of de Silvestri.

Iste homo	mot.	TT	Pr 59
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MONDONDONE Hieronymus de
(see FERRARI Girolamo)

MONTEVERDI Claudio
(Cremona, 1567/Venice, 1643)

Madrigali Guerrieri et Amorosì (1638) Pr 109

Canti Guerrieri

Altri canti d'amor		SSATTB, 2 vl, 4 vle
Hor ch'el ciel e la terra	I parte	SSATTB, 2 vl
Così suol	II „	„ „
Gira il nemico (con le altre cinque parti)		ATB
Se vittorie sì belle		TT
Armato il cor		TT
Ogni amante è guerrier	I parte	TT
Io che nell'otio nacqui	II „	B
Ma per quel ampio	III „	T
Riedi		TTB
Ardo avvampo		SSAATTBB, 2 vl
Combattimento di Tancredi e Clorinda		TTS, 4 vle da braccio, harpsichord

GENERAL INDEX OF NAMES AND WORKS

Il Ballo. Movete al mio bel suon	I parte	SSATB, 2 vl
Ei l'armi cinse	II „	„ „
Canti Amorosi		
Altri canti di Marte	I parte	SSATTB, 2 vl
Due begl'occhi	II parte	„ „
Vago augelletto		SSATTB, 2 vl, vla
Mentre vaga Angioletta		TT
Ardo		TT
O sia tranquillo il mare		TT
Ninfa che scalza il piede	I parte	T
Qui deh meco	II „	TT
Dell'usate mie corde	III „	TTB
Dolcissimo uscignolo		S solo, chorus SSATB ("alla francese")
Chi vol haver felice		S solo, chorus SSATB
Non havea Febo ancora	I parte	TTB
Lamento della Ninfa		
"Amor"	II parte	STTB ("rappresentativo")
Si tra sdegnosi	III „	TTB
Perchè t'en fuggi o Fillide		ATB
Non partir ritrosetta		AAB
Su, su pastorelli vezzosi		SSA
Il Ballo dell'ingrate		SSBS solo, chorus SSSA,
("in genere rappresentativo")		5 vle da braccio, harps. chitarrone

Selva Morale et Spirituale (1640)

Pr 111

O ciechi (spir. madr.)	SSATB, 2 vl
Voi ch'ascoltate (spir. madr.)	STTTB, 2 vl
E' questa vita un lampo (spir. madr.)	SSATB
Spontava il dì (canzonetta morale)	ATB
Chi vol che m'innamori „	ATB, 2 vl
Messa a 4 da cappella	SATB
Gloria	SSATTBB, 2 vl, 4 vl da braccio or trb
Crucifixus	ATTB
Et resurrexit	SS/TT, 2 vl
Et iterum	AAB, 4 trb/vle da braccio
Ab aeterno ordinata sum (mottetto)	B
Dixit primo	SSAATTBB, 2 vl, 4 vle/trb
Dixit secondo	idem
Confitebor primo	ATB solo, SSATB rip.
Confitebor secondo	STB, 2 vl
Confitebor terzo alla francese	S solo, SATB/4 vle, da braccio

GENERAL INDEX OF NAMES AND WORKS

Beatus primo
 Beatus secondo
 Laudate pueri primo
 Laudate pueri secondo
 Laudate Dominum omnes gentes
 primo
 Laudate Dominum secondo
 Laudate Dominum terzo
 Credidi a 8 voci da cappella
 Memento a 8 voci da cappella
 Sanctorum meritis primo
 Sanctorum meritis secondo
 Deus tuorum militum
 (Himnus unius Martiris)
 Iste Confessor primo
 Iste Confessor secondo
 Deus tuorum militum
 Magnificat primo
 Magnificat secondo a 4 voci da
 cappella
 Salve Regina con dentro un Ecco
 voce sola risposta d'ecco &
 due violini
 Salve Regina
 Salve Regina
 Jubilate
 Laudate Dominum
 Pianto della Madonna sopra il
 Lamento di Arianna

Messa a 4v et salmi (1650)

Messa a 4 voci da cappella
 Dixit Dominus
 Dixit
 Confitebor
 Confitebor
 Beatus vir
 Laudate pueri Dominum
 da cappella
 Laudate Dominum
 Laetatus sum
 Laetatus sum
 Nisi Dominus
 Nisi Dominus
 Lauda Ierusalem

SSATTB, 2 vl, 3 vle da braccio/3trb
 SATTB
 SSTTB, 2 vl
 SATTB
 SSTTB, 2 vl, chorus of 4v/4 vle or
 trb
 SSAATTBB, 2 vl
 SSAATTBB
 SATB, STTB
 SATB, STTB
 S, 2 vl
 T, 2 vl

 T, 2 vl
 T, 2 vl
 S, 2 vl
 A(T)TB, 2 vl
 2 choirs; SATB 2 vl, 4 vle/trb

SAAB

TT, 2 vl
 SS/TT
 ABT/S
 S
 S/T

 S

Pr 110

SmSAT
 2 choirs: SATB
 2 choirs: SATB, ATTB
 S solo, 2 vl
 ST, 2 vl
 SSmSATTB, 2 vl

SAATB
 B
 SSTTB, 2 vl, 2 trb, fag.
 SATTB
 STB, 2 vl
 SATTB ("a 6 voci")
 ATB

GENERAL INDEX OF NAMES AND WORKS

Lauda Ierusalem
Magnificat (del Sig. Francesco Cavalli)
Laetaniae della B.V.

SATTB 6v, 2 vl

SATTB

Madrigali e canzonette (1651)

Pr 108

Bel Pastor	ST	Quando dentro al tuo seno	TTB
Zefiro torna	TT	Non voglio amare	TTB
Se vittorie si belle	TT	Come dolce hoggi l'auretta	SSS
Armato il cor	TT	Alle danze, alle danze	TTB
Ardo ardo ardo	TT	Perchè se m'odiavi	TTB
O sia tranquillo il mare	TT	Si, si, ch'io v'amo	TTT
Alcun non mi consigli	ATB	Su su pastorelli vezzosi	TTB
Di far sempre gioire	ATB	O mio bene	TTB

* * * *

Ecce panis angelorum

SSTB

MS 47

MUSCARI Filippo
(Sicily, XVII cent.)

Fida Sampogna mia	dial.	ATB	MS 51
Le rose ch'hai nel seno	madr.	T B	MS 53
Occhi stativi attenti	canzona	ATB	MS 54
Quae est ista	mot.	SSATB	MS 50
Quis mihi det	„	ATB	MS 49
Sdegnar nol posso no	aria	ATB	MS 52

NANTERMI Orazio
(Milan, 1550/?)

Organist and ch.mas. in St. Celsius, Milan.

Exultate Deo	mot.	SATB	Pr 115
Tu gloria Ierusalem	„	SB	Pr 115

NATALE (Natali) Pompeo
(Ripatransone, Ascoli Piceno, early XVII cent./after 1681)

Priest; ch.mas. in Tivoli and Rome.

In Convertendo	ps.	TTT	Pr 58
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ORISTAGNO Giulio
(Trapani, c. 1543/Palermo, 1623)

Organist and composer; active in Palermo as ch.mas. at the Accademia degli Uniti and organist in the Cappella Palatina; composed two books of madrigals; Mongitore mentions Pr 116 (an

unicum) and other compositions in the collection *Infidi lumi Madrigali a 5 voci di diversi Autori Siciliani*, G.B. Maringo, Palermo 1603.

<i>Responsoria</i> (1602)	4v	Pr 116
<i>Responsoria</i> in Nativitate	Te Deum	hymn
<i>Responsoria</i> in Epiphania	Benedictus	cant.

PAGANINI Ercole
(Ferrara, 1770/Novara, 1825)

Studied in Naples, Cons. of Pieta' dei Turchini; wrote operas, sacred music; the "flotta" *Oh portentum laetamur cari amici* for 4v and instr. (1798).

<i>Sinfonia</i> (C)	MS 684
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PAGLIARDI Giovanni Maria
(Genova, 1637/Florence, 1702)

Priest; ch.mas. and organist for the Medici in Florence.

<i>Ad arma, ad bella</i>	mot.	S	Pr 57
<i>Beatus vir</i>	ps,	SSS	Pr 58
<i>Dulcedo cordis intima</i>	mot.	S	Pr 54
<i>Ecce sonuerunt</i>	"	ATB	Pr 14
<i>Iesu mi</i>	"	SB	Pr 13

PALAZZOTTO TAGLIAVIA Giuseppe
(Castelvetro, Trapani, c.1585/?)

Born of a noble family; priest; wrote motets, masses and madrigals. Pr 118 is complete of all its parts; the only other existing copy (Naples, Oratorio dei Filippini) has Quinto and Bc missing.

<i>Madrigali a cinque voci</i> (1617)	Pr 117
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Io mi sento morir		Forse s'egli auerrà mai	II Parte
Mori mi dici		Mal graditi martiri	
Riede la primavera	I Parte	Oime m'ami, ò non m'ami?	I Parte
Deh s'hai pur cinto	II Parte	Tu però muto amante	II Parte
Cor mio deh non languire		Andianne à premer latte	
Piange Madonna		Dopo gli amari pianti	I Parte
Troppo ben può	I Parte	Per che piangi cor mio	II Parte
Ma poi sì dolce	II Parte	O dolcezza d'Amore	III Parte
Voi mi negate aita		Poi dissi Anima mia	IV Parte
Ch'io mora oime	I Parte		

<i>Sacre Canzoni</i> (1631)	(motets)	Pr 118
Sanctissime coelorum Imperatrix SB	O bone Iesu	SB

GENERAL INDEX OF NAMES AND WORKS

Veni Domine	AT	Senex puerum	SATB
Ascendens Christus	BrBr	Nolite me considerare	SATB
Ego dormiui	ATB	O Crux venerabilis	SATB
O admirabile commercium	ATB	Facta est cum Angelo	
Protector noster	SSB	multitudo coelestis	5v
O Beatum virum	ATB	Domine praeuenisti eum	5v
Ne timeas Maria	AABr	Magi videntes stellam	5v
Tu es Deus meus	TTB	Decantabat populus laudem	5v
Amo Christum	TTB	Vidi speciosam sicut columbam	5v
Foelix Thomas	ATB	Magnificat anima mea Dominum	5v
Spiritus Domini	AATB		

PASSARINI (PASSERINI) Francesco (Bologna, 1636/1694)

Minor conventual; organist in Ferrara, Correggio and Bologna; ch.mas. in Ravenna and Bologna.

<i>Compieta concertata</i> (1672)		(SATB Quin.)	Pr 119
Confitebor	S solo	Cum inuocarem	5v
Iube Domine	5v	In te Domine	5v
Deus in adiutorium	5v	Qui habitat	5v
Ecce nunc	5v	Tu autem	5v
Te lucis	5v	Nunc dimitis	5v

PITONI Giuseppe Ottavio (Rieti, 1657/Rome, 1743)

Roman school; ch.mas. in various churches in Rome.

Beatus vir qui non abiit	mot.	SAT	MS 55
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PLANELLI Antonio (Bitonto, Bari, 1747/Naples, 1803)

Literary man; studied the opera in its different aspects; he was a knight of Malta.

Dell'Opera in Musica, Naples, Donato Campo, 1772

POGGIOLI Antonio (Rome, c.1580/1673)

Editor of many collections of motets, madrigals and works by single authors, published in Rome.
In this catalogue:

<i>Litaniae</i> (1626) by G.F. Anerio	Pr 2
<i>Sacrae Cantiones</i> (1638) by A. Cifra	Pr 121
<i>Scelta di motetti</i> (1647). Anthology	Pr 120
<i>Psalmi quaternis vocibus</i> (1660) by F. Foggia	Pr 66

POLIDORI Ortensio
(Camerino, Macerata, end of XVI cent./after 1654)

Minor conventual; ch.mas. at Camerino, Fermo, Pesaro, Chieti.

Salmi concertati a quattro voci (1654)

Pr 122

Dixit Dominus	In exitu
Confitebor tibi Domine	Laetatus sum in his
Beatus vir	Nisi Dominus
Laudate pueri Dominum	Lauda Ierusalem
Laudate Dominum omnes gentes	Magnificat

RADESCA Enrico
(Foggia, XVI cent./Turin, 1625)

Organist and ch.mas. in the cathedral of Turin; from 1610 in service of the Savoia family.

Consolamini Taurinenses	8v	MS 57
Messa	8v	MS 57
Gaudete omnes in Domino	8v	MS 57
Ave Sanctissima Maria	8v	MS 57

RIGATTI (RIGATI) Giovanni Antonio
(Venice, c.1615/1649)

Priest; ch.mas. in Udine and Venice.

Confitebor	ps.	SSATTB	MS 58A
Confitebor	ps.	AAB	MS 58B
Salve Regina	ant.	SSATTB	MS 59

RINALDI Andrea
(Sicily, XVII cent.)

Priest; ch.mas. in the cathedral of Siracusa; also in Malta between 1628 and 1632. Pr 124 is an *unicum*.

Il Primo Libro de motetti (1634)

Pr 124

Ecce ego mitto vos	SB	O populi fideles	SS/TT
Isti sunt triumphatores	AB	Iuravit Dominus	BB
O dulcis Amor Iesu	AT	Quem ad modum desiderat	AT
O quam tu pulchra es	SS/TT	Domine in te speravi	SAB
O bone Iesu	SmS	Iubilat omnis terra	SAT
Iste Sanctus	AT	Non turbetur cor vestrum	SSB
Quibus te laudibus	SS/TT	Christus Iesus	SAT
Beata es Virgo	AA	Accepit Iesus	SSA

GENERAL INDEX OF NAMES AND WORKS

Fasciculus Myrrhae	ATB	O pretiosum	SSAT
Saule, Saule	SAT	Gaudemus omnes	SATB
Istorum est enim	SATB	Alma Redemptoris Mater	SATB

RISPOLI Salvatore
(Naples, c.1736-45/1812)

Pupil, then teacher of compositions at the Conservatorio of Sant'Onofrio, Naples. Wrote operas and sacred music.

Christus	resp.	SS	MS 238
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ROBLETTI Giovanni Battista
(Rome, XVII cent.)

Musical editor and publisher active in Rome, Tivoli and Rieti. Pr 156 is an anthology and an *unicum*.

Litaniae B. Virginis (1626) Pr 156

Litaniae, 4v	Raphaelis RONTANI
Litaniae, 5v	Felicitis ANERI
Litaniae, 6v	Jacobi BENINCASAE
Litaniae, 8v	Joannis TROIANI

ROGNONI (ROGNONE) Francesco
(Italy, XVI-XVII cent.)

Violinist; ch.mas. in Milan.

Tribularer	mot.	SB	Pr 115
Veni Domine	"	lv	"

ROGNONI (ROGNONE) Giovanni Domenico
(Italy, XVI-XVII cent.)

Priest; brother of Francesco; organist and ch.mas. in Milan.

Anima cessa iam peccare	mot.	SATB	Pr 115
Deus misereatur nostri	"	AB	"
Domine in tua misericordia	"	SA	"
Exurgat Deus	"	ST	"
Gaudent in coelis	"	SATB	"
O quam speciosa	"	SST	"

RONTANI Raffaello
(Florence, XVI cent./Rome, 1622)

Litania	BBBB	Pr 156
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ROVETTA Giovanni
(Venice, c1596/1668)

Disciple of Monteverdi, succeeded him as ch.mas. in St. Mark, Venice.

Madrigali concertati (1629)

Pr 131

Taccia il Cielo e la terra	6v, 2vl	Oue ch'io vada	S/T,B
Chi vuol haver felice e		Si mi dicesti	TTB
lieto 'l Core	SS	Pur al fin di mia fè	
Io mi sento morir	SS	canz. TTB, con Rit. a 2 vl	
Vccidetemi pur	SB	Vdite amanti	SATB
Ardi contento e taci	TB	Credetel voi	SATB
Stanco di lagrimar	TT	Anime Pellegrine	SATB
Oime chi mi ferisce	TT	Giouinetta fastosa	
E partito il mio bene	TT	canz. SATB, 2 vl	
O rubella d'amor	TT	Viuo in foco Amoroso	SS,2 vl
Portate onde Corenti	TT	La gelosia Placata (Rattenete	
Quel neo ch'appar nel viso	TT	le destre)	
Piangea donna crudele	ATB	dial, ST, Choro TTT, 2 vl	
Quella fede leal	ATB	O Fortunati Amanti	cantata S, vl
Quante volte giurai	ATB	La bella Erminia	ottave T

Messa, e salmi conc. (1639)

Pr 125

Kirie	5v	Credidi	5v
Gloria	6v	Memento	6v
Credo	7v	Dixit secondo	7v
Dixit primo	7v	Laudate pueri II	6v
Confitebor	7v	Laetatus sum	6v
Beatus	8v	Nisi Dominus	5v
Laudate pueri. I	6v	Lauda Ierusalem	6v
Laudate Dominum	6v	Magnificat	8v

Madrigali concertati (1640)

Pr 129

Voi partite crudele	SS	La rosa (ottave)	ATB
O quante volte	SS	Che cosa è amor	aria STB
Sovra il caro stellato	TT	Tutto lieto cantai	5v
Hor lieto rido e canto	TB	Venga dal ciel	5v, 2vl
Ah mio bene	TB	A che bramar	6v, 2vl
Lacrimosa beltà	ATB	Io torno amati lumi	8v, 2vl
La Giouane bellissima	STB	Spieghi i contenti suoi	
		cantata	SSTB

Salmi a 3 e 4v (1642)

Pr 126

Dixit I	SATB, 2 vl	Beatus vir	STB, 2vl
Confitebor	ATB, 2vl	Laudate pueri I	ATTB, 2 vl

GENERAL INDEX OF NAMES AND WORKS

Laudate pueri II ST
 Laudate Dominum SATB, 2 vl
 Laudate Dominum A
 Dixit II SAT, 2 vl
 Laetatus sum STB, 2 vl

Salmi a 8v (1644)

Dixit I SATB, 2vl
 Confitebor ATB, 2vl
 Beatus vir STB, 2vl
 Laudate pueri
 Laudate Dominum omnes
 In exitu
 Laetatus sum
 Nisi Dominus
 Lauda Ierusalem

Madrigali conc. a 2, 3, e 4v (1645)

S'avien ch'n piaggia aprica SB
 Con quel vago augellin SB
 Quall'hor Florinda SB
 Vaga e cruda, e costei TB
 Prodigia ove non dei SS
 Ardi tu Eurilla SS
 Quanto di me SS
 Soavissime rose SA
 Eran le vostre lagrime TT
 Sdegnato amor TT
 Dorme colà STB
 Se vuoi pur STB

Motetti (1650)

Ad te Ieuauī SS
 Iniquos odio SS
 Salve regina SA
 Puer natus AA
 Regina Coeli AA
 Accurrite AT
 Triumphis AT
 Alma Redemptoris AT
 Salve, o Augustissimum TT
 Adeste populi TT
 Exultate Deo BS

* *

Salve Regina ant

Nisi Dominus TTBB, 2 vl
 Lauda Ierusalem TTB, 2 vl
 Magnificat SATB, 2 vl
 Kyrie, Gloria, Credo STB, 2 vl

Pr 127

Lauda anima mea Dominum
 Laudate Dominum quoniam bonus
 Credidi propter
 In convertendo Dominus
 Domine probasti
 De profundis clamavi
 Memento
 Beati omnes
 Magnificat anima mea Dominum

Pr 130

Vedi il lampo STB
 Mio ben ATB
 Spiritelli incostanti ATB
 Son fatto tempio della
 Dea d'amore ATB
 O mie fatali stelle ATB
 Sono in bellezza TTB
 Questa riva canz, ATB
 Tirsi, e choro di Ninfe TAB
 D'uscir da crudo impaccio SATB
 O quanto lieto io torno TTAB

Pr 128

Fundamenta eius SB
 Ave Regina Coelorum SB
 Cantate ATB
 O Domine Deus ATB
 Quam, quam dilecta ATB
 Quare fremuerunt ATB
 Viuit Dominus TTB
 Domine Dominus noster TTB
 Cantemus omnes TTB
 Magnus Dominus 4v pari
 Afferte Domino SATB

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A MS 60

RUBINO Bonaventura
(Montecchio, Bergamo, XVII cent)

Minor conventual; ch.mas. in the cathedral of Palermo from 1643 until later than 1665. Pr 132, 133 are unique copies.

Messa e salmi a 8v (1651)

Pr 134

Messa	Lauda Ierusalem
Domine ad adiuvandum	Credidi
Dixit Dominus	In Convertendo
Confitebor tibi	De profundis
Beatus vir	Beati omnes
Laudate pueri	Confitebor angelorum
Laudate Dominum	Memento
In exitu	Domine probasti me
Laetatus sum	Magnificat
Nisi Dominus	

Il libro de Mottetti (1653)

Pr 133

Gaude laetare	SS	Salve mellitissima	ATB
Ad victorias	SS	Venite gentes	ATB
O quam bonum	SS	Omnes gentes	ATB
Quam pulchra	SS	O Iesu verus amor	ATB
O bone Iesu	SS	Paratum cor meum	SAT
Aspice Domine	AS	Veni sponsa Christi	SSB
Narrate	SB	O benignissime Iesu	SSB
Exurge	AB	Quid ploras	SSB
Plaudite manibus	AT	Alleluia	SST
Salve Virgo Gloriosa	AT	Iubilemus	SATB
Iesu Rex potentissime	AT	Surgamus omnes	SATB
	Venite gentes	SATTB	
	Surge prope	SSATB	
	Cantemus Domino	SSATB	
	Messa de morti	conc. SSATB	

Salmi varii variamente conc. (1655)

Pr 132

Domine I	6v e 2 vl
Domine II	SS/TT, B, rip e vl a ben.
Domine III	5.6.7.8.v, vl a ben.
Dixit I	6v, 2vl conc. rip a ben.
Dixit II	6v, vl conc. rip a ben.
Dixit III	5.6.7.8.v, vl a ben.
Confitebor I	SS/TT, B, 2 vl conc.
Confitebor II	SSS/TTT
Confitebor III	5.6.7.8.v, vl a ben.

GENERAL INDEX OF NAMES AND WORKS

Beatus vir I	SS/TT, B
Beatus vir II	6v, vl e rip a ben.
Laudate pueri I	SS/TT, B
Laudate pueri II	SAB, 2 vl conc.
Laudate pueri III	5.6.7.8.v, vl a ben.
Laudate Dominum	ATB
Laetatus I	8v corrente
Laetatus II	4.5.6.v, vl e rip a ben.
Nisi Dominus I	ATB
Nisi Dominus II	5.6.7.8.v, vl a ben.
Lauda Ierusalem I	4.5.v
Lauda Ierusalem II	5v, 2 vl conc.
Magnificat I	6v, 2 vl conc., rip a ben.
Magnificat II	5.6.7.8.v, vl a ben.

Salmi davidici conc. a 3, 4v (1658)

Pr 135

Domine I	SSB, A a ben. conc.
Domine II	SATB
Dixit I	SSB, A a ben. conc.
Dixit II	SATB
Confitebor I	SS/TT, B
Confitebor II	SATB
Beatus vir I	SST
Beatus vir II	SATB
Laudate pueri I	SAT/ATB
Laudate pueri II	SATB
Laudate Dominum I	SSB, A a ben. conc.
Laudate Dominum II	SATB
In exitu	SATB
Laetatus I	SAT/ATB
Laetatus II	SATB
Nisi Dominus I	SAB
Nisi Dominus II	SATB
Lauda Ierusalem I	SSB
Lauda Ierusalem II	SATB
Magnificat I	SAT/ATB
Magnificat II	SATB

SABBATINI Galeazzo
(Pesaro c.1595/1662)

Priest; ch.mas. in the cathedral of Pesaro.

Il I libro de madrigali conc. a 2,3,4v (1627)

Pr 138

O begl'occhi	SS/TT	Fulmina de la bocca	SS/TT
Parti dice	SS/TT	Amatemi ben mio	SS/TT

GENERAL INDEX OF NAMES AND WORKS

Ardon con pien ardore	SS/TT	Riede la primauera	STB
Mio cor tu ami	TT/SS	Eran ninfe e pastori	SSA
Ahi tu piangi	SS/TT	Mentre io mirava	SST
Oimè sarà pur vero	AT	Donna io vorrei	SSB/TTB
Io son pur sì vezzosa	S/T,B	Ahi rigide rose	ATB
Dunque credete	S/T,B		
Porta in Dito	SSB	Ch'io non v'ami	STTB
Caro vezzo d'amor	SSB	S'io miro il mio bel sol	SSAB

Madrigali conc. a 5v (1627)

Taci lingua	SATTB	Non parto	SATTB	Pr 158
Combattean dolcemente	SATTB	Quel empia man	SATTB	
La bella man	SATTB	Chi dice amor tiranno	SSATB	
De la viola	SSATB	Io amo	SSATB	
Ch'io non v'ami	SATTB	O felice quel giorno	SSATB	
Ferma crudele	SATTB			
Dolce e amata Clori	SAT, 2 vl, e Basso di vla, o Chitarrone, e Rosignolo di Creta se piace			
Dolorosi sospiri		STB con Istromenti, e senza		
Vezzasetta pastorella		SS/TT con Istromenti		
Vita, e morte	canz.	SA, con Istromenti		
Arsi	canz.	2v con Istromenti, e senza		
Pastorelle	canz.	SAT, 2 vl, e Basso		

Madrigali conc. a 2, 3, 4, 5v (1630)

O come dolcemente	SS/TT	Filli mi diede	SATB	Pr 137
O che tanto piagarmi	SS/TT	Clori mia bella	SATB	
Udite o selve	SB	Di Corallo	STTB	
Mira quel pesce	SA	Luci amorose	SATTB	
Ch'io ti lasci	SB	Chiome cresse	SS, 2vl, vla	
Una picciola arsura	SB	Segua i piacer	TT, 2vl, vla	
Non credete	SAT	Io vò cercando	SA, 2vl, vla	
Dite ch'io canti	SSB	Dormi	SB, vl, vla	
E sì grave	ATT	O sospir	SB, vl, vla	
Luci amate	TTB	Torna	STB, con inst.	
Non sia ver	TTB	Amar	SAB, con inst.	
Son Rose	SSTB	E morto Amor	SAB, con inst.	

SABBATINI Pietro Paolo
(Rome, c. 1600/after 1657)

Ch.mas. in Roman churches.

Psalmi Magnificat ... 8v (1630)

Dixit Dominus	Confitebor	Pr 136
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GENERAL INDEX OF NAMES AND WORKS

Beatus vir	Salve Regina
Laudate pueri	Alma Redemptoris
Laudate Dominum	Ave Regina Caelorum
Magnificat	Regina Coeli
Litaniae B. Mariae Virginis	

SABBATINI (no Christian name on MS)

Letanie	SS(A)TTB	MS 64
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SABINO Francesco
(Italy, XVII cent.)

Active in Naples as music teacher.

Ave Virgo Gloriosa	mot.	SAT	MS 62
Franciscus Christi pauper		SAT	MS 61

SABINO Giovanni Maria
(Turi, Bari, late XVI cent./Naples, 1649)

Brother of Francesco; priest; organist and ch.mas. in Naples.

O quam speciosa	mot.	SAB	MS 63
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SALVATORE Giovanni
(Castelvenere, Benevento, c.1610/Naples, c. 1688)

Active in Naples as organist and teacher in the Conservatories.

Beati omnes	ps.	SSATB	Pr 15
Nisi Dominus	ps.	SSATB	Pr 15

SANTUCCI Giovanni Battista

Col fior de fiori in mano	madr.	3v	Pr 61
Voi che del mio morir sete sovente	madr.	3v	Pr 61

SANTUCCI Girolamo

Active in the first half of the XVII cent. as ch.mas. in Carpi and Rome.

Exultate iusti in Domino	mot.	ATB	Pr 49
Fu pompa amata, e cara	madr.	3v	Pr 61
Questi languidi fiori	madr.	3v	Pr 61

SAVETTA Antonio
(Lodi, Milano, late XVI cent./after 1641)

Priest; ch.mas. in the cathedral of Lodi. Pr 139 is an unicum.

<i>Magnificat per omnes tonos 7v (1621)</i>	Pr 139
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SAVIONI Mario
(Rome, 1608/1685)

Priest; Roman school; singer then ch.mas. in Rome.

Canite Populi	mot.	S	Pr 54
Congregantes Philisthaei	„	S	Pr 53
Dixerunt impii	„	ATB	Pr 55
Donna io vorrei dir molto	madr.	3v	Pr 61
Fuge mundum	mot.	ATB	Pr 14
Laetatus	ps.	SSA	Pr 58
Languisce al fin chi dalla vita parte	madr.	3v	Pr 61
O benignissime	mot.	S	Pr 57

SERRACCI Bartolomeo

Credidi	ps.	ATB	Pr 58
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SCORPIONE Domenico
(Rossano Calabro, XVII cent./?)

Minor conventual; active as ch.mas. in Bologna, Rome, Naples, Messina; since 1703 in Assisi.

Motetti (1675) Pr 140

Quid admiramini?	SS	Ne putetis mortales	SST
Deliciae poli	SS	O nimia hominum	SSB
Salve Regina	SS	Consurgite	4v
Ad pugnam	SS	Messa	5v

SILVESTRI Florido de
(Barbarano, Brescia, c.1600/Rome, c. 1672)

Priest; bass singer, composer and editor of many collections of vocal compositions by contemporary authors.

In this catalogue: Pr 59, 49, 60, 50, 51, 61, 56, 55, 53, 58, 54, 57. Pr 50 is an *unicum*.

Has Sacras Cantiones, Pars prima (1651) Pr 50

Repleatur os meum	SS	F. FOGGIA
Cantate Domino	SS	S. DURANTE
Benedicam Dominum	SB	S. DURANTE
Veni Columba mea	SB	V. MAZZOCCHI
Audite sancti	SSB	G. CARISSIMI
Florete flores	SST	F. FOGGIA
Insurrexerunt	ATB	G. CARISSIMI
Quam bonus panis	SSB	O. BENEVOLI
Si qua est consolatio	SSB	F. CARISSIMI
Domine quinque talenta	SSS	F. FOGGIA

GENERAL INDEX OF NAMES AND WORKS

Repleta est malis	ATB	ARGENTINI
Venite o gentes	SST	F. FOGGIA
Hymnum novum	SATB	V. MAZZOCCHI
Intenderunt arcum	SATB	C. CECHELLI
O ignis	SATB	F. FOGGIA
Anima nostra	SATB	D. FLORIDO

The above anthologies contain the following compositions by Silvestri himself:

Aggrediamur iter vitae	mot.	B	Pr 53
Anima nostra quare	"	SATB	Pr 49
Eripe me	"	BB	Pr 59
Insurrexerunt	"	SATB	Pr 57
Iubilemus in templo	"	ATB	Pr 55
Non superabit flamma	"	S	Pr 54
Selua son, ma de fiori	madr.	3v	Pr 61
Salve Virgo	aria	SATB	Pr 56

SOPRANO

Somne laborum dulce lenimen	SS/SA	MS 65
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STAMEGNA (STAMIGNA) Nicolò
(Spello, Perugia, c. 1615/Loreto, 1685)

Priest; ch.mas. in Spoleto and Rome.

<i>Sacrorum Concentuum</i> (1670)		(motets)	Pr 141
Prudentissima Virgo	SS	O quam gloriosa	SS
Diligam te Domine	SS	Hodie Beatus Philippus	SB
Laeta dies	SS	Iubilate	SSB
Iste Sanctus	ST	Cum in aestasim Beatus N.	ATB
Incolatus meus	SS	Laeta iucunda	SSAB
	* * *	* *	
Ave Sanctissimum	mot.	SB	Pr 14
Bonum mihi	"	ATB	Pr 13
Dixit	ps.	SAT	Pr 58
Et cur non	mot.	S	Pr 57
O charitas	"	SB	Pr 13

STEFFANI Agostino
(Castelfranco Veneto, Treviso, 1654/Frankfurt, 1728)

Composer and diplomat. Active in Germany and Italy.

<i>Psalmodia vespertina 8v</i> (1674)		Pr 142
Dixit Dominus	Confitebor	

Beatus vir
 Laudate pueri
 In exitu
 Credidi
 In convertendo
 Domine probasti me

Laudate Dominum omnes gentes
 Memento Domine David
 Laetatus sum
 Nisi Dominus
 Lauda Ierusalem
 Magnificat

TARDITI Orazio
 (Rome, 1602/Forlì, 1677)

Organist and ch.mas. in various Italian towns: Volterra, Forlì, Jesi, Faenza.

Messa e salmi conc. a 4v (1640)

Pr 145

Messa
 Dixit
 Beatus vir
 Laudate pueri
 Laetatus sum
 Nisi Dominus

Lauda Hierusalem
 Credidi propter
 De profundis
 Beati omnes
 Magnificat

Concerto il XVIII (1641)

(motets and psalms) Pr 146

Salve immaculata Maria	ST
Ad Perennis fontem	ST
O Anima mea	ST in dial
Benedictus Dominus	ST
Salve Regina	ST
Iesu Salus	SS
O Iesu bone	SA
Iste Confessor	Hinno AT
Vna est	STB
Ego ex ore Altissimi	SAB

Ave Maris Stella	Hinno	STB
Adorate Sacramentum	SAB, 2 vl	
Plaudat mundus	SAB, 2 vl	
Dulce nomen	SSAB	
Laudate pueri Dominum	ATB, 2 vl	
Lauda Hierusalem (sic)	SSB, 2vl	
Dixit Dominus	SATTB	
Littanie	SATTB	
Cum invocarem	SATTB	

Salmi a 8v (1649)

Pr 147

Domine ad adiuvandum
 Dixit Dominus
 Dixit Dominus Dom. meo
 Confitebor
 Beatus vir
 Laudate pueri
 Laudate Dominum
 In exitu
 Laetatus

Nisi Dominus
 Lauda Hierusalem
 Credidi
 Memento
 In Convertendo
 Domine probasti. Tu cognovisti
 Magnificat
 Dixit Dominus

Concerto (1650)

(motets and psalms) Pr 148

Domine ad adiuvandum S, instr.

Domine ad adiuvandum S, instr.

GENERAL INDEX OF NAMES AND WORKS

Exultate celestes	S, instr.	Laudate pueri	S, instr.
Ego sum panis	S, „	Iesu care	SS, „
Deus tuorum militum	S, „	Iste Confessor	SS, „
Ave maris stella	S, „	Iubilare Deo	AB
Salve Regina	S, „	Obaudite vocem laudis	AB
Pange lingua	S, „	Non vos me elegistis	SA
Confitebor tibi Dom.	S, „	Exultate iusti	ST
Beatus vir qui timet	S, instr.	Nisi Dominus	ST
Iesu Corona Virginum		SSB, Instr.	
Laudate pueri Dominum		SSB, „	
Nisi Dominus		ATB, „	
Laudate pueri Dominum		ATT, „	
De profundis		SAB	

Concerto il XXXIII (1652)

Pr 143

Plaudant manibus	SA	Dixit Dominus	SATB
Media nocte	SAB	Laudate pueri	S, 2 vl
Per rigido montes	SAT	Credidi	SAB
Messa conc.	SATB	Magnificat	SATB

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Date Nomini

mot.

SATB

MS 111

TARDITI Paolo
(Rome, late XVI/?)

Ch.mas. in Roman churches.

Psalmi Magnificat ... 8v (1620)

Pr 144

Dixit Dominus	Laudate pueri
Confitebor	Laudate Dominum omnes gentes
Beatus vir	Magnificat

Salmi a 8 conc. con istrumenti

Dixit Dominus	Nisi Dominus
Confitebor	Lauda Hyerusalem
Beatus vir	Magnificat
Laudate pueri	Alma redemptoris
Credidi	Ave Regina
In convertendo	Regina Coeli
Laetatus sum	Salve Regina

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Venite omnes gentes

mot.

SATB

Pr 49

TENAGLIA Francesco Antonio
(Florence, early XVII cent./Rome?, after 1661)

Active in Rome as cembalo and lute player, composer.

Sempre a te parla la morte S MS 67

TONNANI Alessandro
(Modena, XVII cent.)

Active in Rome; ch.mas. in Tivoli and Sulmona.

Il libro de' mottetti (1666) Pr 149

Fugite mortales	ATB	Salve Regina	SSB
O Sacramentum pietatis	SSB	Alma Redemptoris Mater	SSB
Miserere mihi Domine	ATB	Ave Regina Caelorum	SSB
Iustus ut palma florebit	SSATB	Regina Caeli	S/A,T
Litaniae Beatae Mariae V.	SSATB	Missa	ATB

* * * *

Adoramus te Christe	mot.	ATB	Pr 14
Et quando videbo te	"	SSA	Pr 14

TOZZI Vincenzo
(Rome, c. 1612/Messina, c. 1675)

From 1640 ch.mas. in the cathedral of Messina; then probably active in Malta where his melodrama *Annibale in Capua* was staged in 1664. The MSS are not recorded in other catalogues.

Il libro de' concetti eccl. (1662) (motets) Pr 150

Venite omnes	SS	Eia Filiae Hierusalem	SSA
Paratum cor meum Deus	SS	Placens Deo factus est	SST
Virgo clemens	SS	IESV Rex admirabilis	ATB
Exultate et magnificate	SS	Adora te	SSB
Salve o cara Parens	ST	Florebunt Domino	ATB
O Sacramentum	AT	Audite gentes	SSS
Hic est panis	SB	O pretiosum	SATB
Saluum me fac	BB	Congregati sunt	SATB
Venite Angeli	SSB	O bone IESV	SATB
Perforatum est	SAT	Laetare Virgo	SATB
Expectans expectavi		Salve Regina	SATB
Dominum	SAB	Benedicam Domino	SSATB
O quam pulchra, & casta	ATB	Sicut stella mattutina	SSATB

* * * *

Ah che pallido essangue	aria	A	MS 82
Alma	ant.	SS	MS 74
Ave Maris Stella	hymn	8v	MS 69
Chi vide il mio bene	aria	SS	MS 90

GENERAL INDEX OF NAMES AND WORKS

Currite fideles	mot.	SAB	MS 75
Dai confini più vicini	dial. past.	SATB	MS 92
Dimmi bella hor di che fai	madr.	ATB	MS 99
Dormi mio dolce signor	aria	SmS	MS 95
Due begl'occhi guerrieri	aria	ATB	MS 83
Ecco già l'antro	dial. past.	SSATB	MS 93
Gaudete cum Maria	mot.	SSB	MS 118
In celesti viridario	"	SATB	MS 78
In lectulo meo		SATB	MS 80A
Invicta virgo		SAT	MS 76
Iste confessor	hymn	9v:SSA?	MS 70
Messa		SSATB	MS 68
Ne per pianti e sospiri	aria	ATB	MS 81
Occhi voi foste a me	madr.	SSATB	MS 97
Offeso Dio vendetta	aria	A	MS 85
Offeso Dio vendetta	aria	SB	MS 86
O lilium convallium		S	MS 77
O martirio d'amor	aria	S	MS 88
Qual suono	dial. past.	SATTB	MS 91
Rimembranza di morte	aria	ATB	MS 89
Salve Regina	ant.	S	MS 71
Salve Regina	ant.	SS	MS 72
Scompagnato sospiro	madr.	SSATB	MS 96
Senza Dio regni e tesori	aria	S	MS 87
Sommergetevi in pianto	madr.	SSATB	MS 98
Stolta è l'anima che crede	aria	ATB	MS 84
Vaghe stelle	dial. past.	SSATB	MS 94
Vidi speciosam	mot.	SAB	MS 79

TRASCHI

Te Deum	hymn	8v: ?	MS 31A
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TRICARICO Giuseppe
(Gallipoli, 1623/1697)

Composer and ch.mas. active in Rome, Ferrara, Vienna.

<i>Concentus ecclesiastici</i> (1649)		(motets)	Pr 151
O Amatissime Iesu	SS	Accipite iucunditatem	SSS
Dulces Hymnos	SS	A Caeli iucunditas	SSA
O Crux benedicta	SS	Amo Christum	SSA
Beati N.	SS	Quid nostris dulcius	SSB
Exultantes ad te Virgo	SA	Exurgat Deus	SSB
Omnis Arbor	AT	Benedicam Dominum	ATB
Respice in me	SB	In Caelestibus regnis	SSTB
		O Pretiosum	SATB

* * * *

GENERAL INDEX OF NAMES AND WORKS

Deus quis	mot.	ATB	Pr 57
In voluntate tua	"	SAB	MS 117
Non si scherzi con amore	madr.	3v	Pr 61
O admirabile nomen	mot.	SS	Pr 56
O admirabile nomen Iesu	"	ATB	Pr 55
Quis dabit mihi paennas	"	S	Pr 54
Repleatur os meum	"	SST	Pr 56
Volontario provai	madr.	3v	Pr 61

TRIVISO (TREVISO) Giovanni Battista

Active in 1654 as ch.mas. in Pavia.

Dulce Bonum	mot.	4v: B ?	MS 114
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TROIANO Giovanni
(Todi, ?)

Active as choir master in Rome c. 1600.

Litaniae		8v	Pr 156
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TURINI Francesco
(Prague, 1589/Brescia, 1656)

Organist and composer active in Prague, Vienna, Brescia.

<i>Madrigali a 5v (1629)</i>			Pr 152
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Vien la mia Donna		Mentre vaga Angioletta	
Lidia t'inganni		Torna deh torna homai	
Con che soavità		Ove ch'io vada	
Tall'hor vi porgo prieghi		Ch'io t'ami più crudel	
In una verde spiaggia		Fia mai quel dì	
Sincero amante amai		Vanne vattene Amor	

VALENTINI Giovanni Carlo
(Venice, c. 1582-83/Vienna, 1649)

Organist and ch.mas. active in Graz and Vienna.

Ave Regina	ant.	ATB	Pr 59, MS 117
Ut audivit Salutationem	mot.	SAB	MS 117

VALESI Fulgenzio
(Parma, XVI cent.)

Composer; in 1611 Cistercenses monk in Milan.

Alta immensa	mot.	SATB	Pr 115
Vias tuas	"	SB	Pr 115

GENERAL INDEX OF NAMES AND WORKS

VANNARELLI Francesco Antonio
(Rome, c.1620/after 1676)

Minor conventual; ch.mas. in Rome, Spoleto and Terni.

Decachordum Marianum (1668)

Pr 153

Prime Letanie	SS/TT,B	I Salve Regina	5v conc.
Seconde Letanie	SSAB+(T)	II Salve Regina	5v
Terze Letanie	SATTB	I Ave Regina	5v
Quarte Letanie	SSATB conc.	II Ave Regina	SSATB
Quinte Letanie	SSB,ATB	III Ave Regina	ATB
Seste Letanie	SST, SATB	I Alma Redemptoris	SS/TT
Settime Letanie	8v conc.	II Alma Redemptoris	ATB
Ottave Letanie	8v	III Alma Redemptoris	4v
None Letanie	8v conc.	I Regina Coeli	SAT
Decime Letanie	8v in Eco	II Regina Coeli	8v

* * * *

De profundis clamavi	ps.	SS	Pr 15
Iesu dulcis	mot.	SSA	Pr 14
In convertendo	ps.	SS	Pr 15
Laudate pueri	ps.	SS	Pr 15
Letania		SSB	MS 100
O pretiosum	mot.	ATB	Pr 59, MS 117

VANNINI Bernardino
(Barbarano, Brescia, XVII cent./?)

Ch.mas. in Viterbo.

Mons Dei	mot.	SSSA	Pr 59
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VANNINI Pietro Paolo da Palestrina
(Italy, XVII cent.)

O miracula	mot.	S	Pr 53
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VENETINI Carlo

Ave Regina	ATB	Pr 59
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VERDEROSA

Pastorale	SATB	MS 101
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VIGNOLA Giuseppe
(Naples, 1662/1712)

Composer and organist active in Naples.

Kyrie, Gloria	SSATB	MS 102
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VINCENTI Giovanni
(Rome, c. 1635/Loreto, 1701)

Ch.mas. in Rome and Loreto.

Iubilemus	mot.	SATB	Pr 57
Lauda Ierusalem	ps.	SSB	Pr 58
Paravit in mensa	mot.	SSB	Pr 13
Populum humilem	mot.	SST	Pr 14

VITALI Giovanni Battista
(Bologna, 1623/Modena, 1692)

Composer and violinist; disciple of M. Cazzati; active in Bologna and Modena.

Sonate a 2-5 strom. (1669) Pr 154

L'Albicini	2 vl, violone
La Sanvitale	2 vl, violone
La Guidoni	2 vl, violone
La Rangoni	2 vl, violone
La Sassatelli	2 vl, alto vla, violone
Capriccio detto il Molza	2 vl, A, B
La Scalabrina	2 vl, A, T, B

Hinni sacri a v. sola con 5 strom. (1684) Pr 155

Creator alme siderum	B	Pange lingua gloriosi	A
Iesu Redemptor omnium	S	Pange lingua gloriosi	T
Salvete flores Martyrum	S	Pange lingua gloriosi	B
Crudelis Herodes Deum	S	Quodcumque in orbe	T
Lucis Creator optime	S	Egregie Doctor Paule	B
Lucis Creator optime	B	Ut queant laxis	S
Lucis Creator optime	A	Decora lux Aeternitatis auream	T
Audi benigne Conditor	S	Pater superni luminis	B
Audi benigne Conditor	A	Miris modis repente	T
Ave maris stella	S	Quicumque Christum	
Ave maris stella	B	quaeritis	S
Ave maris stella	A	Te splendor, et virtus Patris	B
Vexilla Regis prodeunt	S	Custodes hominum	A
Vexilla Regis prodeunt	B	Placare Christe servulis	S
Ad Regias Agni dapes	S	Exultet orbis gaudijs	A
Ad Regias Agni dapes	A	Exultet orbis gaudijs	T
Tristes erant Apostoli	T	Exultet orbis gaudijs	B
Rex gloriose Martyrum	A	Deus tuorum militum	S
Salutis humanae Sator	S	Deus tuorum militum	A
Veni Creator Spiritus	T	Sanctorum meritis	T
Iam sol recedit igneus	S	Iste Confessor	S
Pange lingua gloriosi	S	Iste Confessor	A

GENERAL INDEX OF NAMES AND WORKS

Iste Confessor	T	Iesu corona Virginum	A
Iste Confessor	B	Fortem virili pectore	A
Iesu corona Virginum	S	Caelestis Urbs Ierusalem	B

ZANETTI Bernardo

Ch.mas in the cathedral of Malta from 1708 to 1718.

Alma	ant.	A	MS 104A
Alma	ant.	T	MS 104B
Dixit	ps.	SSATB	MS 103
Nimis honorati sunt	grad.	SA	MS 105
Si quaeris miracula	hymn	SATB	MS 106

ZERAFA Benigno (Malta, 1726/1804)

Priest; composer and ch.mas. Studied in Naples; from 1744 to his death ch.mas in St. Paul's cathedral, Mdina, F. Azzopardi being organist of the same; wrote sacred music, entirely preserved in the Mdina Museum.

See Catalogue, pp. 79-88.

ZERAFA Vincenzo (Malta, XVIII cent.)

Nephew of Benigno (above); active as organist in the Cathedral of Malta.

Confitebor tibi Domine	mot.	SATB	MS 333
Magnus Dominus et laudabilis			
nimis	„	SATB	MS 331
Miserator et misericors			
Dominus	„	SATB	MS 332
Per singulos	„	SATB	MS 334

CHECKLIST OF MUSICAL COMPOSITIONS WITH THEIR CORRESPONDING MICROFILM NUMBER

PRINTED WORKS

<u>Pr. no.</u>	<u>Proj. no.</u>	<u>Pr. no.</u>	<u>Proj. no.</u>	<u>Pr. no.</u>	<u>Proj. no.</u>
1-2	3560	55-57	3578	112-115	3596
3-4	3561	58-61	3579	116-120	3597
5	3562	62-64	3580	121	3598
6-9	3563	65-66	3581	122-124	3599
10-11	3564	67-68	3582	125-127	3600
12-14	3565	69-70	3583	128-131	3601
15-17	3566	71-75	3584	132	3602
18-20	3867	76-78	3585	133	3603
21-24	3568	79-81	3586	134-135	3604
25-29	3569	82-85	3587	136-139	3605
30-33	3570	86-88	3588	140-142	3606
34-35	3571	89-90	3589	143-146	3607
36-40	3572	91-93	3590	147-149	3608
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43-45	3574	97-102	3592	153-154	3611
46-48	3575	103-105	3593	155-158	3612
49-52	3576	106-110	3594	—	—
53-54	3577	111	3595	—	—

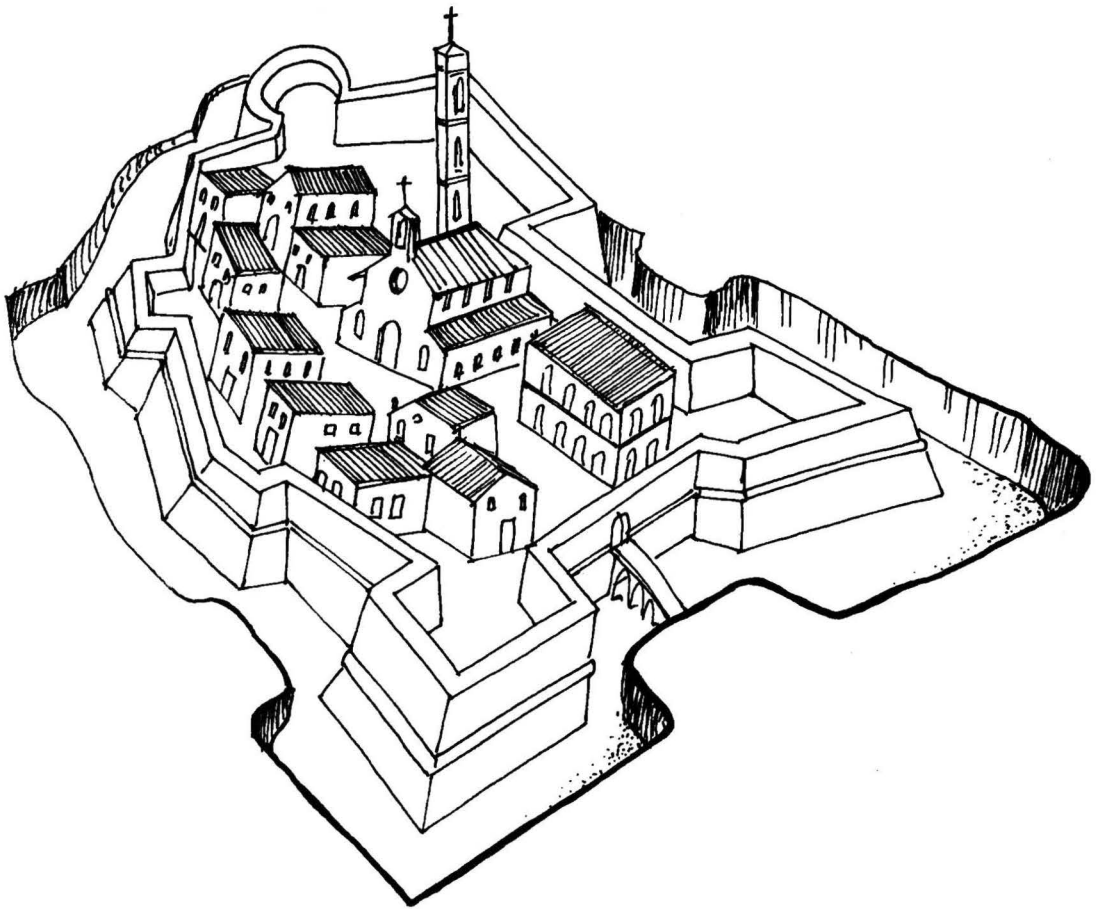
CHECKLIST

MANUSCRIPT COMPOSITIONS

MS no.	Proj. no.	MS no.	Proj. no.	MS no.	Proj. no.
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245	2169	339	2201	393-397	2234
246	2170	340	2202	398-405	2235
247	2171	341	2203	406-411	2238
248	2172	342	2204	412-421	2239
249	2173	343	2205	422-430	2338
250	2174	344	2206	431-434	2339
251	2175	345	2207	435	2340
252	2176	346	2208	436	2341
253	2177	347	2209	437	2342
254	2178	348	2210	438	2343
255	2179	349	2211	439-442	2347
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454	2354	551-555	2387	672-675	4117
455-457	2355	552A	3557	676-683	4118
458-461	2356	556-558	2388	684-690	4119
462-463	2361	559-569	2389	691-698	4120
464-466	2367	570-572	2390	699-712	4121
467-469	2313	573-577	2391	713-714	4122
470-471	2363	578-581	2392	715-716	4123
472	2364	582-584	2393	717-719	4124
473	2365	585-599	3454	720-772	4125
474-475	2366	600-604	3456	723-726	4126
476-481	2367	605	3552	727	4127
482-484	2368	606-607	3455	728	4128
485-486	2369	608	3551	729	4151
487	2370	609-610	3553	730	4152
488-490	2371	611-624	3554	731	4153
491-494	2372	625-628	3553	732	4154
495-499	2373	629	3555	733	4155
500-502	2374	630-632	3553	734	4156
503-504	2375	633-642	3556	735	4157
505-506	2376	643	3557	736	4158
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508	2378	647-652	4111	738	4160
509	2379	653-661	4110	739-743	4161
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515-517	2383	665-667	4113	—	—



(Reproduced from Denis De Lucca, "Mdina: A History of its Urban Space and Architecture", Said International, Malta, 1995)

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